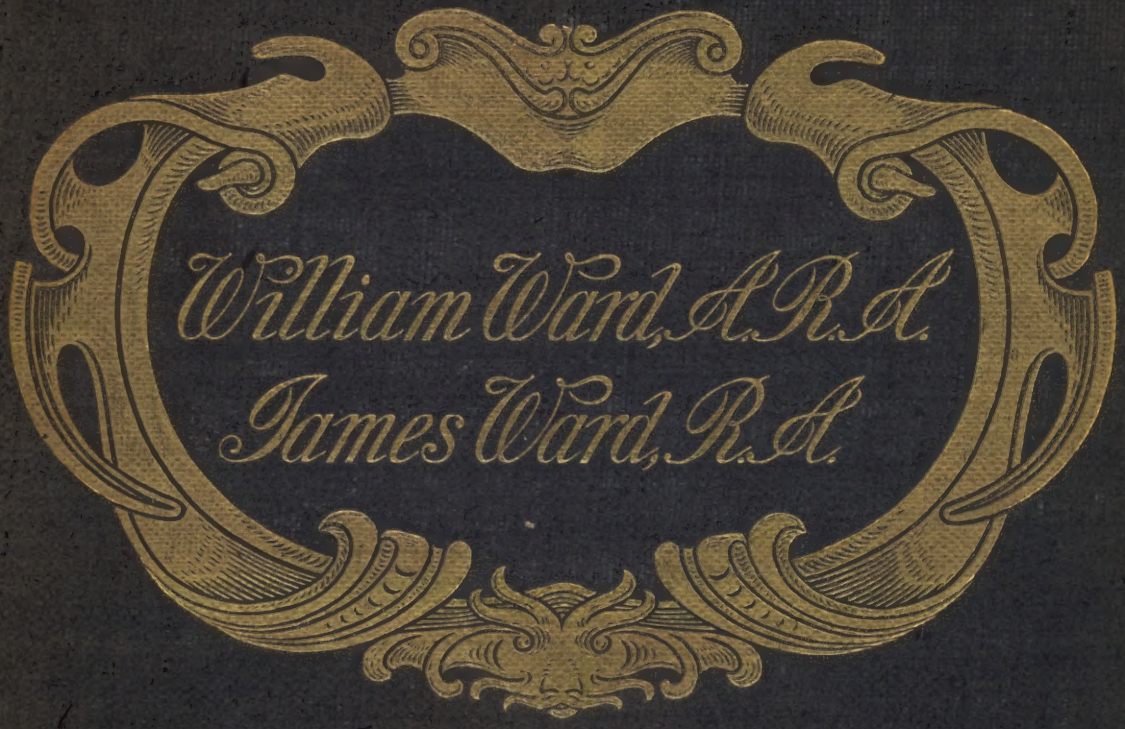
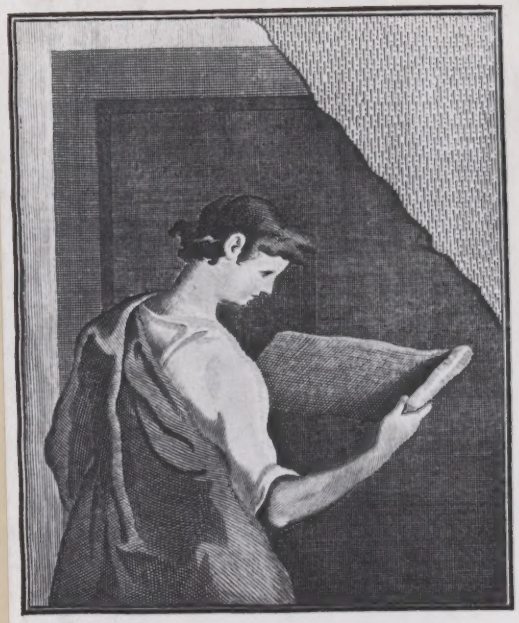

William Ward, A.R.A.
James Ward, R.A.



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WILLIAM WARD A.R.A.
JAMES WARD R.A.
THEIR LIVES AND WORKS





XXIX

TWO LADIES OF QUALITY

(LORD CHESTERFIELD'S SISTERS)

Eighteenth Century Artists and Engravers

William Ward A.R.A.
James Ward R.A.

Their Lives and Works

BY

JULIA FRANKAU

AUTHOR OF
'EIGHTEENTH CENTURY COLOUR-PRINTS,' 'JOHN RAPHAEL SMITH,' ETC.

WITH THIRTY PHOTOGRAVURES

London
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1904

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A Portfolio containing Forty Engravings in Mezzotint and Stipple, printed in Monochrome and Colours, is issued with this Volume.

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PREFACE

THE writing of prefatory notes to my books about the engravers and engravings of the Eighteenth Century has been to me hitherto a source of unmixed pleasure, an incident accentuating the charm of my beautiful subject. While it has been my opportunity to acknowledge, however inadequately, that which it would be impossible to appraise in conventional terms of gratitude, the kindness and assistance so generously and ungrudgingly accorded to me, it has also enabled me to declare all the sources of my inspiration, and to tell the story of my undertaking. I have tried to make clear in each instance the co-operative nature of the work, of which my own part has been merely the writing, compiling, and arranging, while to others must be given the credit of all the rest.

In now offering to the public the *Lives and Works of James and William Ward*, I have again the same pleasant admissions to make. I have been exacting, perhaps, in my requirements, have profited by my friends to the uttermost, and, I fear, strained their good-nature, though never, happily, to breaking point. And I have had unique publishers, as I have had exceptional friends. Nothing has been stinted in the productions. The best engravers, the finest hand-made paper, the entire abolition of process from the folio,—each of these things, as I have asked, has been conceded to me, and always freely. We have all

worked to a common end, that of making the volumes as complete as possible, in order to present the fine old engravers of the Eighteenth Century, with the grace and elaboration they deserve, to the present generation of art amateurs who are beginning to appreciate them.

But, because the success achieved has been, as far as I am concerned, only in the smallest sense a personal one, while it has been in great measure due to all those whose generous assistance I have gratefully, yet so inadequately, acknowledged in my prefaces, and because I look upon myself in regard to the production of these books more as a trustee than as an author, I feel bound to refer here to the attack that was made upon *The Life and Works of John Raphael Smith* in the "Literary Supplement" of the *Times*.

The first important charge, perhaps, brought against the book was that of plagiarism from Chaloner Smith's *Catalogue of British Mezzotinto Portraits*.

This is a true bill. In the same sense it is true that Cruden plagiarised from the Bible. But the Aristarchos who should base on either fact a charge of literary dishonesty would have at least one serious flaw in his argument. For the nature of it one might refer him to Sterne!

Of course Chaloner Smith was the source of my inspiration, as Vivares, Evans, Dod, were the sources of his. A catalogue, even of Eighteenth Century prints, is made, not born. Chaloner Smith listed 196 of the engravings of John Raphael Smith, which obviously I included in my complete catalogue of the works of that artist! On the other hand, I corrected over 300 of the old cataloguer's errors in detail, and added 183 new subjects.

Un livre est toujours le moyen de faire un meilleur livre is the motto I adopted for the entire series of "Eighteenth Century Engravers." I venture to think that out of the

materials furnished by John Raphael Smith's life and works I made a considerably better book than had ever been made before; and I am yet modest enough to hope that my work may prove the stepping-stone to a still more valuable book from the pen of some more competent writer.

Another matter that provoked the *Times* art critic's disapproval was that I had actually *copied* (!) measurements, states, and descriptions from Chaloner Smith, using the "*very words*" of my authority.

When I find a preferable formula to "*Height* 15, *Width* $10\frac{7}{8}$," for instance, to describe a print of that size, I will promise to amend my purloining ways. Meanwhile, I content myself with having confirmed every measurement, and made my acknowledgments on pp. 9, 57, 62, 69, 71, 73, 96, 119, 120, 124, 129, 150, 158, 164, 173, 182, 183, 210, 216, 221, 235, and 240, as well as in the preface to the book!

The same with the descriptions of the prints. Chaloner Smith was not exactly a literary man; he described the subject in as simple a form as would allow it to be identified. I could not improve upon his method, so I adopted it.

It was Chaloner Smith's habit to append to the portraits he classified slight biographical sketches of the subjects. When these people were undistinguished and existed simply in Burke or Dod, having a pedigree, but no history, I again stood aside and allowed the genealogist to relate his dry, and comparatively uninteresting, facts. But, in every case when the painter had limned, or the engraver had repeated, the features of a man or woman of note, literary or artistic, political or polemical, I discarded the textbooks and wrote with what poor skill I have, in the small space at my command, a personal view of the life and career of the subject of the engraving. It is for this, I should have thought, that I owed apology, for

intruding a personal note into the calm domain of the great catalogue-maker, not for having, so often, left it in its unimaginative and decorous simplicity.

But this was not the opinion of the Zoïlus of the *Times*. He objected as much to the transcripts from the *Peerage* and from *Burke's Landed Gentry* as he did to the use of Chaloner Smith's figures.

The illustrations were dealt with equally harshly.

The small photogravures were described as "dark and disagreeable," the larger ones in the folio were objected to as being "so like the originals that the dealers were tempted to sell them as genuine"!

For the first, it is enough to say that they were the work of Messrs. Walker and Cockerell, whose services I am truly glad to have secured again for the present volume. For the second, it seems to me that it should have been accounted a virtue. We aimed at excellence, and apparently we achieved it. The mellow old mezzotints, warm from the copper, brilliant, poetic and picturesque, were so well copied by the young engravers whom we employed, that they lost in re-issue little of their beauty or charm. Inaccessible prints, commanding sums ranging from about £50 to £1000, we were thus enabled to give to our subscribers at about 15s. each. They *were* like the originals, they were executed in the same way, on soft copper plates, mezzotinted without the intervention of photography, worked on with infinite patience, and finished with untiring industry.

For the suggestion that this procedure complicates the trade of the dealers in old prints the reply is that the leading London firms, Messrs. Agnew of Bond Street, Messrs. Vokins of St. James' Street, Messrs. Leggatt Bros. of Cheapside, for instance, have not only sympathised with our desire to place these charming works of art within

reach of the public, but actually lent the very prints from which the copies are made! They have not feared the competition of new work with old, nor the temptation of fraudulent sales! The smaller dealers, less honest perchance, if it be for them the critic pleads, must be left to the chances of their limited *clientèle*. Personally I admit holding no brief for the collector who buys the beautiful in mistake for the merely antique. *Caveat emptor*.

So much for the *Times*.

And now to the pleasanter task of apportioning my own indebtedness, and the credit for the present work, to those without whose co-operation its production would have been impossible.

First of all, I frankly own that to Chaloner Smith's catalogue I am indebted for a limited list of the portraits executed by each of the brothers Ward. I have supplemented this considerably, however, corrected some errors, and extended the scope from portraits to subject pictures. Altogether the corrections number 33, the additions 40, to the works of James Ward; the corrections 89, and the additions 247 to the works of William Ward.

For the remainder of the letterpress I am largely indebted to Mrs. E. M. Ward, and to Mr. Mulgrave Phipps-Jackson, grandchildren of the late James Ward. Mrs. E. M. Ward placed unreservedly in my hands a large box of papers, containing letters, diaries, and other holographic matter, supplementing all these with personal reminiscences, details, and references. It is from this material that the following brief biography has been compiled.

As for the illustrations, the owners of pictures by the late James Ward have, almost without exception, given me every facility to have them photographed for the

volume. The Duke of Sutherland, Lord Carnarvon, Mr. Frederick Huth, are to be counted among these generous owners.

For the folio I have to thank again my old friends. At the time of the death of the late Lord Cheylesmore I had in my possession several of his engravings. Through the great courtesy of his brother, I was able in most cases to retain them until they were reproduced. When, however, the British Museum made its claim imperative, Mr. Fritz Reiss and Messrs. Agnew were kind enough to lend me prints to supply the places of those that had been recalled. To the first I owe "Miranda," to the second the "Frankland Sisters."

Many of the most successful mezzotints in this, as in the John Raphael Smith folio, are due, not only to my having had the use of Mr. Henry Percy Horne's exceptional proofs, but also, I think, to his personal attention to the printing and the finish of the new engravings. His suggestions have always proved invaluable, while his extensive knowledge has greatly assisted me in compiling this book as well as the other.

Mr. Arthur Johnson, a super-excellent judge of mezzotint, has both lent me prints and superintended the printing of the new plates from them.

I have had two prints from Sir Walter Gilbey, and one from the private collection of Mr. Ernest Leggatt. Sir Walter Gilbey also sent me a copy of his "Animal Painters," and it will be seen that I have thankfully availed myself of the information to be found therein. Sir Charles Tennant lent me his unique proof of "Retirement" and also the rare "Lady St. Aubyn." To Mrs. Lionel Phillips I am indebted for the "Hoppner Children," and "Douglas Children," and "Contemplation." Thus far for the mezzotints.

For the stipples, in addition to two lent me by Mr. H. P. Horne ("Public and Private Amusement") Mr. Harland-Peck's collection has once more been placed entirely at my disposal.

But absolutely invaluable in this part of the book have been the generosity and taste of Mr. Frederick Behrens. He possesses a large number of Ward prints in colour, in unique and perfect states, and it is to him and his collection that the public and myself are indebted for the large number and fine quality of the figure subjects I have thus been enabled to present.

Mr. Vaughan, the well-known dealer of Brighton, the *doyen* of the trade in Eighteenth Century colour-prints, placed his stock entirely at my disposal. One has to realise the imperfect state of the National collection of stipples to understand what a boon it has been to have this large number, in selected states, so easily accessible. From Mr. Vaughan also I have borrowed for reproduction five rare and charming subjects.

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CHAPTER I

BIRTH AND EDUCATION

JAMES WARD was born in 1769, and he lived ninety years. The year of his birth saw the birth also of the Royal Academy. Perhaps it would be too controversially provocative in a mere biography to draw an analogy between the man and the institution. However, as will be seen, James Ward started his artistic career with vigorous and valuable work; he ended it in feeble repetitions, in indefensible allegories, in effeteness. He ended it without vigour, without supporters or sympathisers, practically without friends.

He was a man of great talent and scanty education, of unbounded ambition, but of an overwhelming vanity; he never truly realised either his capacity or his limitations. Whilst in his youth this want of discrimination helped him, spurred him, forced him to his highest point, in his middle and old age it made him satisfied with the success he had achieved, blind to the effort with which he had achieved it, and rendered him always more and more unable to distinguish between what he had intended to do and what he had done. Never was there an artist in any medium whose work was so unequal. At his best—it is a big thing to say, but I am quite prepared to justify it—he was a greater master in his own particular *genre* than George Morland. At his worst he left Henry Fuseli, even in that artist's maddest moments, far above him.

His own psychology and that of his art are inextric-

ably interwoven. He was an uneducated man with a confused but perpetual yearning toward an ideal. His youth was passed with drunkards and loose livers; his revolt against these was genuine and instinctive, but in a measure unfortunate, for it was a moral and not an intellectual revolt; therefore it narrowed his mind instead of enlarging it. The withdrawal from his surroundings was into himself rather than into life or literature, the self-righteousness he found was a poor and unstimulating diet. He did his duty, nevertheless, as he saw it, but he blundered in his domestic relations, in his business affairs, and in his work. He was a man of infinite possibilities and practically few achievements. He sat under Edward Irving, and went home to read Voltaire. Always a religionist, and sometimes a visionary, from neither one nor the other condition did he draw comfort or inspiration. He painted a few fine pictures, and made during some few years a large income and reputation, yet he was never, not even at his best and most prosperous, either completely happy or entirely successful.

My space is limited in which to write his life, but the material to draw upon is practically unlimited. Three separate times, for instance, Ward commenced his autobiography, but it was not until his eightieth year that the enterprise occurred to him. Then, apparently, his memory or his industry failed him, for he contradicts himself, he becomes confused, and relinquishes the task again and again. Not one of the attempts extends to a thousand words, and each was a repetition of the other. I have, however, used such portions as were printable.

He was ever a man with a sense of injury; he rarely thought himself properly remunerated or appreciated; he lived in chronic warfare with patrons and dealers. He had an artistic temperament, if indeed an uneasy vanity and a perpetual discontent may be accepted under that euphemism.

In his box of manuscripts, with which his granddaughter has entrusted me, are to be found file after file of letters with the answers in his own handwriting, page

after dreary page of annotated documents, which are mere records of quarrels with his employers, with his patrons, with his family. That he kept these letters, commented upon them, considered them, is proof that he never realised their futility. Now it is the price of a picture, already agreed upon, that he thinks inadequate. Now it is an appreciation, or lack of appreciation, on the part of a purchaser that spurs him to irritable and lengthy expostulation. Now it is the conduct of his friends in regard to a social or domestic matter. Whatever the subject, the correspondence is one long insistence upon his own impeccability, one long disquisition upon his grievances.

He was unlucky; there is no doubt about that. The relation of good luck to good judgment is beside the question. Boydell and the Agricultural Society each gave him a large commission; the first was ruined, and the second died of inanition whilst he was in the midst of executing the work. The Directors of the British Institute paid him the highest compliment within their power, and the great national picture he painted for them spelled ruin to him even in its inception. Death and dissension made havoc on his domestic hearth, and even public affairs combined against him. His trade in prints was spoiled by the French Revolution. He no sooner painted a portrait of the Duke of Wellington than the hero of a hundred fights made the political blunders that blurred the popularity his military successes had secured. He acquired the "strange tongues" of the Irving Tabernacle, and the tongues were silenced and the chapel discredited as he attained fluency.

The story I have to write is one of wind and cloud, and a dreary atmosphere, with few gleams of blue and little sunshine. It is a story without even the excuse of a happy ending. For, ere James Ward died, the fame acquired in his early days was forgotten, and nothing was remembered of him by his contemporaries but his failures. He died with his right hand paralysed, a pensioner on the bounty of the Royal Academy. He died as a man dies

who is judged by the worst that he has done, for it was his worst that was before the public at the end, while his fine work—that work which entitles him to a conspicuous place in the history of the best art years of his country—had been obscured, forgotten, relegated to the limbo of disregarded things. To-day, if there were an exhibition of the works of James Ward, R.A., and such an exhibition were confined to the product of fifteen years of his life, say from the age of thirty-five to fifty, I have little hesitation in affirming that the critics, one and all, viewing his horses and other animals, his landscapes and wooded scenes, giving due credit to his composition, fine drawing, and really brilliant colouring, with the way it has stood the test of time, would, with one accord, exclaim against such a man having been left to end his days in poverty and dismal obscurity. They would denounce unanimously the ignorance of prejudice that passed him over. But James Ward was tested by his contemporaries as a chain is tested, by his weakest, and not by his strongest, links.

His allegorical pictures, his monster work on the Battle of Waterloo, his painted insult to the body of men to whom he afterwards went for maintenance, are almost explanation enough of the end. The rest is in this box of manuscript, for the most part in his own handwriting, exposing, so that those who run may read, his ruinous foibles, the egotism that spelt unpopularity, and the vanity that blinded him to its causes.

Briefly, here is the record of his ninety years.

James Ward was born in Thames Street, near Dowgate Hill. At the foot of Dowgate Hill was Dowgate Dunghill, whereon was accumulated all the filth of London. It was brought there for ease of transport to the lighters which carried it away to serve as manure. This was the atmosphere out of which emerged the artist!

James and his elder brother William were the sons of a drunken father, or, to use the, perhaps, more expressive words of the painter, James Ward, senior, was a "settled sot." He was a fruit-salesman, and in the cider cellars of his employers little James Ward, then five years old,

first began to earn his own living. He filled the bottles from the cask while grown men corked and sealed them. It was not a hundred yards from the same place where, half a century later, Charles Dickens filled blacking bottles. Even in those days five years of age was accounted young to set a child to work. The excuse his parents had for employing James was that it was to save him from playing in the streets, where he met with companions and amusement that were having a baleful influence on his character. But this baleful influence was found in concentrated essence in the cider cellars. The boy had a sweet voice, and a rare capacity for picking up the notes of a song or an air. His adult fellow-workmen found an ignoble entertainment in teaching him all kinds of ribaldry. The great sport of the cellars was that little James Ward, in his childish treble, should pipe out obscenities of whose meaning he had not the least idea.

From this situation, however, he was promoted, at the age of six, to the warehouse of a bottle-merchant on Three Cranes Wharf, which, by the way, no longer exists. There he washed bottles in hot water from six in the morning until eight at night. The child was father to the man, but in later life it was not only his hands that were perpetually in hot water! He gives, in one of the short autobiographical fragments to which I have already alluded, a pitiable account of his circumstances at this time. He says he was in an everlasting bath of steam and Thames fog, martyred by chilblains on hands and feet, overworked, under-fed, roughly treated. Nevertheless, one cannot quite trust his memory. He tells us he sang through his twelve or fourteen hours of sordid toil, and, in his brief moments of leisure, fed his growing imagination with surreptitious peeps into *Don Quixote*, a copy of which he found among the ledgers and day books in the bottle-merchant's counting-house, also with diligent study of the *Pilgrim's Progress*, a worm-eaten battered old volume discovered amid a pile of refuse in the garret of the house in which he lived. But he forgets to tell us where the little overworked boy of six

years old had learned to read! I think these literary experiences must in truth have belonged to a later date.

He writes:—

> Hard work and short commons, fog and chilblains, vanished alike from memory over those enchanted pages, long passages of which live in my memory even to the end of my lengthening days.

He relates how he made himself little dramas out of the romancers' incidents, and played, with himself for sole audience, the parts of the Don, and of Christian, and Faithful, and Good-heart, even as Charles Dickens and other less gifted children have made themselves heroes and heroines of their favourite books. But, faithful though his memory may have been to the facts, I fancy they belong much more probably to the time, some five or six years later, when he began to sweep out the workshop for John Raphael Smith.

The Merchant Taylors' school stood then on the top of Dowgate Hill. There William Ward, his elder brother, remained for five years, and there, James tells us, he was sent "at a tender age," date unmentioned, but removed before he had even "mastered the art of reading." Since this statement appears practically in the same paragraph as that concerning his childish delight in *Don Quixote*, it somewhat nullifies the value of James Ward's holograph as a reliable record. But "much must be forgiven to those who have lived much." If the quotation be not, perhaps, as accurate as it is illustrative, yet the same applies to three parts of the statements contained in these stained old pages of manuscript penned at eighty years of age. Not very literate nor coherent, not very reliable nor ordered, but, on the other hand, diffusive, garrulous, scrappy, and incomplete, yet much may be forgiven to them because they reveal much.

They tell us, for instance, how James Ward saw the spy and traitor De la Motte dragged along Snow Hill on a sledge to be hanged at Tyburn. He saw the Gordon Riots of 1780, and remembered standing among the crowd and

hearing the clanking of the irons of the rescued prisoners as their companions hurried them from the burning jail. He saw Dr. Dodd, "that servant at once of Mammon and God," pass along Oxford Street on his way to execution. Running along the pavement by the side of the hackney carriage with many hundreds of other London gutter children, he saw the coach pause at the corner of Argyll Street, where Dodd's wife was then living, in order to allow that sentimental scoundrel to burst into tears, amid the sympathetic plaudits of the mob.

But what he had seen and remembered of public events had comparatively little interest for him, whereas his personal experiences, with the manifold troubles that had assailed him, absorbed his pen; how strong he had been ever in piety and virtue, notwithstanding how fate had despitefully used him, that was his dominating theme. Public events take small hold upon the mind of a little bottle-washer of six years old, and James Ward was ever a victim of his early egotism. In that second childhood of his, when these autobiographical notes were written, the American War of Independence seemed less interesting to him than the incident of his falling into the Thames and being pulled out; the French Revolution touched him less than the reminiscence of how he was bolted with by a runaway horse, and saved when rescue seemed hopeless. Very piously he recounts these incidents. He never fails to see that it was the finger of Providence stretched out to protect him for the benefit of the nation, so that he might add to the artistic wealth of his country.

That sordid, unhappy, struggling home life of his he gives us, however, very clearly. The "settled sot," his father, is responsible for all the poverty. Efforts are made again and again to reclaim him. At last the large young family, the hardworking, industrious, patient mother, awaken the sympathy of James Ward's uncle, elder brother of the sodden fruit-salesman. He helps them; he lectures his brother again and again on his intemperance. He is a very religious man, and from him James

first hears of the "Vengeance of God," for this is the form taken by William Ward senior's piety. When this good, strict uncle falls sick and is at the point of death he sends a final message to his brother, bidding him to his bedside. But that final message finds the sinner unrepentant, and probably, though this history does not mention it, in no condition to attend to the summons. That night Uncle William dies, and henceforth the little house in Thames Street becomes haunted! Perhaps—it is impossible to write James Ward's biography except in this hypothetical way—it was the drunkard's *delirium tremens*, yet perhaps it was indeed, as his son suggests, a genuine case of supernatural intervention. Anyway, the dead brother visited the house night and day, abjuring, exhorting, praying the drunkard to reform, to look after his wife and children, to drink no more, to mend his ways. The ghost succeeded where everything else had failed. James Ward's father gave up drinking. A month later, shattered by disease and intemperance, he followed his brother into the silent land, leaving his wife with eight children, to fight her way as best she could through a world in which poverty was then, as it is now, the worst of crimes.

She made a brave fight of it, this mother of James Ward. One can see the signs of struggle in that wonderful portrait of her painted by her son when she was over ninety years old. The face is scarred and seamed and worn through life's battle, yet those brave old eyes look out undaunted. She had fought, as women will fight for their children, and even on canvas the strength and the sweetness that came to her in her fighting, because of her shield and buckler of motherhood, shine beautiful and clear. Ward was no portrait painter, but this was a fine inspired piece of work. The colours are as fresh as on the day they were painted, and there is nobility as well as strength in the poise of the head and the fine sweet lines.

James Ward was already an old man when his mother died, but the manner of that death struck his imagination, and he relates it simply :—

I was called to her bedside suddenly, and there I found her just dying. She lay upon her back without bolsters, suffering, and apparently unable to turn herself, speaking very little; but, as she lay, I heard her say in a low tone, and as if saying it to herself, "What a light; what a glorious light!" And occasionally she appeared to be singing. While she lay thus, I was leaning over and looking at her aged eyes. They appeared as if quite dead. Suddenly I started, seeing, as it appeared to me, two large, beautiful eyes, with an extraordinary expression, as of the eyes of a very young person with very large and dark pupils. Several times she wished to get up, but, knowing her extreme weakness, and how common it is for dying persons to wish to be moved, we did not attempt it. She accompanied these efforts by saying, "I must go"; and on my asking her "where?" she said, "Why, where I am going." In this state she was left alone for a short time, when I was suddenly alarmed by being told that she had got out of bed. I ran upstairs and found her slowly pacing from the side of the bed across the room. I would not let her be touched, but kept quite close to her, expecting she would fall into our arms every moment, but she moved about imperceptibly to the opposite side of the room, where she stood with her face to the wall, without the least motion, like a statue, and without a single word. As near as my recollection serves, she remained so for two hours, and then, making a movement as if she wished to turn round, she was placed quietly into bed without a word. Then she lay as before, occasionally uttering inward sounds which appeared to me distinctly as singing, and as that got fainter and fainter, I put my ear close to her mouth, and the last words I could distinguish were "glory, glory." She breathed her last without even a sigh.

In these autobiographical fragments James Ward ramblingly speaks of many things. He was almost an old man when his mother died, but his next reminiscence is again of that eventful fifth year of his, in which, if we were to trust his memory, so many fateful events occurred to him.

When I was about five years old I was suffered to go in a cart through Deptford and Greenwich, and I can now picture myself seated in the middle of a load of apples, turnips, and carrots, hearing the man bawling through the villages, and myself enjoying the sights of the shipping, with all the rude clamours of the streets. At the same age I was sent with a man to

deliver cider at a place called "Pratt's Bottom," in Kent. The effect on my infant mind is beyond description. It was a small public house on the roadside of the old fashon (*sic*) style, between two hills; at the front a large green covered with young Willows, with plenty of Sheep, Geese, Fowls, etc., and before, to the right, a Farrier's and Wheelwright's shop, with the clinking of hammers, and wheelwrights at work, and from which there was a rude gate or style leading up to a large overhanging wood ascending to the top of the hill. The weather was beautiful, and here I was put to bed. As soon as it was light I was waked by the lowing of a cow after her calf. The noise was so new and so odd that I tumbled out of bed and clambered up the old-fashioned window-step to see what it was, and when I looked out it appeared as if I had got into Heaven itself. I know not how I huddled on my petticoats, but I was on the green almost before I knew it, and my first gambol was to run among the geese, who soon began to hiss around me, to my great delight. But the Inn-keeper, seeing the danger I was in, soon came, and taking me quietly by the hand, led me into the house, surprised that he should thus take me from all my delights. On our return to London the cart was nearly filled with empty Cider barrels, and on the road was a flock of sheep, among which was a tired Ewe, who was unable to keep up with the Flock, and the carter took it up into the cart to forward it on the road, and it was laid in among the barrels and myself. I observed that one of the tubs, by the motion of the cart, was bumping against the poor animal's head. I tried to remove one or the other, but was not strong enough. I at last contrived to shuffle myself down between the barrel and the sheep's head, and by that means I took the bumps myself, and eased the sheep. I have often since thought this little incident a sort of proffetic (*sic*) emblem of that which will be stated hereafter, of its being my destiny and priveledge (*sic*) to have two widows under my protection, and whom I made comfortable during the end of their pilgrimage.

The last paragraph is eminently characteristic. The two women to whom he alludes are his sister and her daughter. It is not a boast of ordinary men that they contribute to the support of their family, but James Ward never appeared to himself as an ordinary man, and when he performed the natural duties of domesticity or citizenship, he demanded amazed and respectful attention for his exploit.

In his earlier reminiscences one notes with interest the

I

ASS AND FOAL



awakening of that sense, which one may perhaps call spiritual, that played so important a part in his history. The circle of his egotism, that led him from superstition to Edward Irving, was the ring within which all his capacities lay cramped ; and, faintly at first, but indelibly later, the shadow of the ring lay upon his soul.

It was a superstitious age, the age when the Cock Lane ghost was deemed worthy of investigation by a Samuel Johnson, and an epidemic of fasting girls and spectres bridged the gap between the methodism of the court and the debaucheries of the heir to the throne. James Ward, at eighty, relates with simplicity and obvious credence many tales of the ghostly haunters of Dowgate Hill. The disembodied uncle, for instance, appears and re-appears.

> I had an uncle living very near to us, who, dying, left a widow and one son, both very pious persons. After his death the widow told her son that she heard his father going about the house with his usual cough, step, and sound of his stick, etc. He would not believe it for a length of time, until at last he also heard it, and was so much terrified that they removed into another house immediately.

And again :—

> A woman and her husband lodged in our house. The man was taken ill and died. As soon as he was dead, a Barber was sent for to shave him, and upon his cutting the face it bled freely. My mother observed to the widow, "Is not that extraordinary that he should bleed?" "Oh," she observed, "it is only by the Barber cutting him." A few days after, the widow came downstairs in great agitation, saying that she had been kept awake all night by the most violent noises in her chamber, and begged my Mother to allow one of my Sisters to sleep with her. Among the rest a great quantity of old fashon (*sic*) glass and China appeared broken to pieces. But all was safe in the morning. My Sister was too young to be affrighted by this confusion, and after some time it ceased altogether.

Superstition and the cider cellars, obscene songs and lewd jokes to lighten his work, ghostly visitants from another world to darken his play, make the picture of a strange childhood. That he calls the last his "first mental

exercises in the way of comfort" hardly serves to elucidate the situation. However, it was those nightly terrors that led eventually to the verbose religiosity which, years later, found its echo in the often inchoate, and finally inarticulate, ravings of Edward Irving, Ward's chosen pastor and example. In any case, to them we must look for Ward's failure as an artist; they were the source of weakness which led from animal painting to allegory, disintegrated the powers of a better draughtsman than William Blake, and served to confuse a clearer intellect, although it was one less able to evolve poetry from prejudice and inspiration from insanity.

He had little opportunity given him for the wholesome Philistinism of school life. William Ward, James's senior by some years, went through the curriculum of Merchant Taylors', and emerged to ordinary citizenship and the happy commonplace of a man's work-a-day life. James, less fortunate, was removed from school before, as he tells us himself, he had learned to read and write. The family misfortunes, which he dated from the death of his father and uncle, but which in truth may be said to have only culminated there, he places in or about his seventh year. This year he gives, too, as the date of his apprenticeship to John Raphael Smith. But an abundance of evidence places it about five years later, and the interval is obviously a gap in his memory. In any case, at twelve years old we find him in the atelier of that remarkable man who united in his single person the practices and characteristics of the petty tradesman and the man of genius, the extravagant *roué* and the indefatigable toiler, the great mezzotinter and the shameless exploiter of his fellow-craftsmen —John Raphael Smith.

William Ward, industrious, steady, painstaking, never rising to inspiration nor falling below excellence, had prospered under Smith's tutelage. He had become a valuable and successful engraver. There was plenty of employment to be had in that branch of art, and it seemed a better opening for James than his father's business. The matter appears to have been discussed only from this

standpoint. Of artistic taste or talent we hear nothing, nor of inclination nor vocation; all that was to come later. William had passed through his seven years of apprenticeship, had stayed on with his former master, and now was earning a good living. At his suggestion James began at the lowest rung of the same ladder up which he had slowly and laboriously climbed.

But James was of different calibre from his brother. The sweet singer of obscenities, the quaking dreamer of ghost-like visions and supernatural appearances, the half-starved, overworked little product of the eighteenth century slums, was emerging from childhood, already with a strange, strong conviction of his self-importance. Not for him the ordinary labour of an apprentice, the ordinary life of a lad of his age and expectations. Already we hear the first note of complaint, the first struggle for a recognition that he has done nothing to merit.

It was customary at that time for apprentices to pay for the trouble of their education and the cost of their keep by performing a certain proportion of household duties. William had worked quietly through his allotted tasks, had swept the shop and waited behind his master's chair, had washed the dishes and scraped the kitchen pots and pans, had lived on the leavings of the rest of the household, and slept under the counter of the front shop. Not so James. He conceived himself entitled to the benefit of Raphael Smith's experience, tuition, attention. He knew always the greatness that was in him, a greatness that perhaps, but for that cramping ring, he might have achieved. And in time his clamour and his plainings penetrated to his kind brother's contented ears.

"Smith would not," he writes seventy years later, "allow me drawing-paper and chalk, and I was compelled to make use of the backs of unfinished mezzotinto proofs to make my efforts upon, and which were too rotten to take the chalk, and which he never looked at."

Whether, when James Ward first went to Raphael Smith, he was conscious of a desire to become an artist

or not, we have no evidence to show ; but that the desire, and, more than that, the fixed intention, of emulating the men and the work he saw about him soon became his prominent idea is abundantly clear. And little wonder !

From out the sordid and narrow street, from the sights and scents of the neighbourhood of the great dunghill and the companionship of the rude clowns of the cellars, he was translated to that fascinating studio atmosphere of rich stuffs and quaint lay figures, of unfinished canvases full of promise, of the embryonism of glorious ideals, which then, no less than now, was so calculated to intoxicate the imagination of the young. To Raphael Smith's studio came the Maccaroni miniature painter, Richard Cosway and his mincing wife, talking of court and fashion ; came that erratic cleric, the Rev. Matthew William Peters, with his incongruous Calvinism and his no less incongruous pictures of nude and beautiful women ; came Morland, then only a boy, but a boy full of enthusiasm and unlimited possibilities ; came Henry Bunbury, the brilliant, the buck, the dilettante with a difference ; came, above all men, or so it seemed to James Ward, Fuseli, with his demoniac canvases, his weird bombastic stammer, his distorted ravings and wild, strange work.

Not at first was it the bucolic humour and rich landscapes of Morland, nor the gracious ladies, radiant in silks and laces, in jewels and powder, smiling from Sir Joshua Reynolds's famous pictures, that attracted and held the boy's attention and admiration. There was too much in Fuseli that was but an echo of his own imaginings, too much that was supernatural and appalling and altogether attractive in the little foreigner for him to fail to rivet at once James Ward's attention and ambition. And to this is due another reminiscence, an important one as it chanced.

William had listened sympathetically to his brother's plaint of hardships, and had lightened, as far as it was in the power of an elder to lighten, his lot in workshop and household, but he had not taken very seriously the boy's lack of artistic education. Mezzotinting had come

easily enough to William when he had passed through the drudgery of his apprenticeship; that it would come with equal or greater ease to that precocious, dissatisfied, difficult little brother of his he had little doubt. He himself had never learnt to draw, although he could ground a plate well enough, and scrape it afterwards; what more did James demand? James forced his demands. Fuseli, stamping into the studio one day, all aflame at the hopelessly bad proof that had been sent him of his "Lady Macbeth," seized a piece of chalk and gave a rapid object-lesson on what he required, all interspersed with comments and interjections, and accentuated by his foreign excitability. That in the midst of talking he could produce such a finished piece of work as the gigantic female hand and arm he had drawn for them as a guide, seemed to the admiring apprentice little short of magical; he stared at it and the artist open-eyed and open-mouthed.

"As soon as he had gone," writes Ward, "I took a bit of chalk, and (from memory) drew this hand and arm upon the front of the print, which, as soon as my brother saw it, he enquired of me who did it? and at first would not believe that I had done it, and said it was impossible from memory, etc., etc., but, when convinced, it operated in this way—he told my mother he could not bear the thought of my going through the same usage that he had done for seven years; that he would bind me to himself."

That William could not bear the spectacle of James Ward's treatment is probably fiction. Had he not been satisfied with the way Raphael Smith had carried out the terms of his own indentures he would not have been so anxious for his brother to join him, nor would the subsequent relations between all three of them have proved so friendly. It was merely James Ward's exaggerated way of narrating what concerned himself. That William had the sense to see the boy had talent, and thought he could exploit it as well as his master, made him suggest that, since he had now become in a position to take an apprentice, that apprentice should be his own brother. Smith, who never lacked pupils, and was anxious not to displease his valuable assistant, consented to the transfer

on business terms. He cancelled James Ward's indentures, and freed him to enter his brother's employ, on the condition that William should work for him, Smith, for three years to come, three days out of every week. The remuneration for this employment was fixed not illiberally. But then, there is little doubt that many of the plates which we are in the habit of attributing to John Raphael Smith were very largely forwarded by William Ward. Their work is curiously alike, the same richness and mellowness in the texture, the same, or nearly the same, somewhat unfortunate habit of re-rocking for texture when the finer part of the work was worn or over-scraped.

However, this is not the place for a disquisition on the morality of the interchanging signatures of eighteenth-century engraved plates. William worked three days a week for John Raphael Smith, and the rest of the time for himself. James learned what William could teach him, also what he could pick up by accompanying his brother on those three days a week to the Oxford Street studios, and everything else that an ambitious, industrious lad, just becoming conscious of his own powers, was able to acquire ; but always, be it remembered, as an engraver, and not as a painter.

Just at this time William, who up to now had been living in Smith's house, found himself in a position to be of assistance to his family. He took a little place at Kensal Green, then a remote village, and his mother and two younger sisters went to live with him. An elder sister, one whom James tells us had made a butt of him, tormented his childish years, and chuckled in "miserable amusement" at the cider-cellar songs, had married an engraver named Williams, and, eloping from him shortly afterwards, was ignored by the family. There was nobody, therefore, to mar the peace of the new home, and here James, to the infinite betterment of his physique and morale, found himself happy amid country surroundings. There were pigs and poultry, there were dogs and horses, about that Kensal Green cottage. Voluntarily the lad, who had complained of the menial duties he was expected

to perform in the ordinary way of his work, took upon himself the far harder tasks of groom and gardener, fowl-keeper and general factotum to all the live stock. Here one sees the beginning of that intimate understanding of animal life, that sympathy and comprehension of the moods and expressions of horses and dogs and the animal world generally, which made so much of the merit of his best pictures.

Here, then, we find a pleasant domestic picture of the life of the Wards; the two sisters, the fine mother, the steady elder son, and the clever, promising younger one. Their improved position gave them the opportunity of a certain amount of social intercourse. That the poke-bonneted, pattened country neighbours were less congenial to them, nevertheless, than the studio associates they had in Oxford Street can be well imagined, and no visitors to that neat cottage, with its gradually increasing wealth of animal stock, were more welcome than George Morland and his attractive sister.

A charming little idyll began to progress in the midst of the whinnying of horses and the crowing of cocks, the baaing of lambs and the innumerable sights and sounds of the country. William, in his steady fashion, found there was nothing more attractive than the blue eyes and dimples, the sweet smiles and demure ways of the lady whom he afterwards celebrated as "Constancy." She proved herself worthy of the name, not only during the short time that elapsed from the day when William found her indispensable to his happiness, to the day when he found himself justified in asking her to share his still somewhat humble fortunes, but to the end of a contented and well-ordered life. And George Morland also, in this too brief period of his dawning talents, discovered the fascination of Maria Ward. The double marriage was celebrated under the ægis of John Raphael Smith, who was able to assure both the prolific painter and the steady engraver a sufficient income to keep between them the little home in which presently they together started their matrimonial ventures.

James Ward had time, in the intervals of working for his lenient new master, for brush and pencil. He tells us that, now copying Morland, with the assistance of good-natured suggestions from his future brother-in-law, then, entirely on his own initiative, taking sketches of what he saw around him, he definitely embarked on his chosen career.

Morland was scarcely yet at the flood-tide of his fame. But everything he did had an interest, a power, and an individuality, which the boy, whose sister he had married, recognised even more quickly than the public to whom Raphael Smith was introducing him.

But it was not in James Ward, not, at least, in the James Ward whose reminiscences we have before us, to be satisfied with the circumstances in which he was placed. As he tells us, he already began to find fault with the moral atmosphere of his surroundings.

> What could be worse, after John Raphael Smith's, than to plunge into the very heart of the Morland family, to be under the same roof with him when he was courting my sister, and my brother was courting his. To this day (December 28, 1847) strangers tell me that *I* married Morland's sister. Morland had a younger sister than my brother's wife, and who was a common woman: not for money but from inclination. She was constantly visiting the two families, and was so like my brother's wife that one was constantly mistaken for the other. Morland, whilst under my brother's roof, was chiefly employed in painting obscene pictures, and my brother in engraving them, and I was led to suppose there was no harm in it. Religion has been my only defence, and for that I was pitied and laughed at, and from that cause was I first led to read the filthy trash (*sic*) of Voltaire, Racine, etc., and had the first doubts thrust into my young and ignorant mind. As an instrument of divine providence it was Young's *Night Thoughts* that brought me back to reason (!)
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> . . . . . .
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> It would press too much upon time to state the many oddities of George Morland, but he was very good-natured, pleasant, and lively. My brother used to say: "This is only the fire of genius, and when married he will settle down into a fine character." But he did not. His sudden reputation was more than he could bear, and he took to drinking, which ruined him, but gave me a disgust to drink.

Later on, Ward states that Morland's mother was a Frenchwoman, and from this, with characteristic race hatred, and the smugness and self-righteousness that were always common to him, he drew the explanation of the family eccentricities. It also eminently exemplifies his habitual mental attitude that he should speak with equanimity of Morland's drinking habits, and the consequent ruin of the rich life, when he reflects that from the contemplation of such an example he himself was saved from a similar fate. But, in truth, no vice allured James Ward. All his faults were negative rather than active, and the greatest debauchery of which he was capable was pandering to the asceticism of his non-conformist conscience.

Very soon after that double marriage, before James Ward had gone far on the road to his profession, before the clouds that hovered over the newly married couples had begun to gather, his religious instincts broke out in a more definite and pronounced form. That famous preacher and remarkable man, John Newton, who had once been captain of a slave ship, was just then rousing London with his fervid discourses.

It links the centuries strangely to hear Mrs. E. M. Ward speak of her grandfather, when we remember that that same grandfather met the coach which brought Cowper and Mrs. Unwin up from Olney when they accompanied the evangelist to his first London cure! That cure was to the church of St. Mary Woolnoth in Lombard Street. The "New Lights" were burning in many quarters of the theological heavens, and they lit up James Ward among many others. Sunday after Sunday, after he had read, digested, and become impressed by, the "Authentic Narrative," did James Ward repair to the Lombard Street parish church to strengthen himself for the work of the week, to join in singing the "Olney hymns," to imbibe from the earnest, if uncouth, utterances of the man who had been called the "Young Whitefield" the strength to battle with the temptations of his daily life.

This, then, ends what one may call James Ward's first

period—the period in which we see the germ of all that followed. His inner life as yet is more important to him than his art, but the one struggles with the other for the possession of his intelligence. His reaction from loose talking and loose living was, if one may use the antithesis, tight-thinking. But that it was too close, too tight, too narrow becomes speedily obvious. To nurture a growing brain on Young's *Night Thoughts* meant starvation, atrophy, and that intellectual atrophy was one from which James Ward never completely recovered. His hand learnt cunning, the power that was in him found its method of expression, but subtlety, intellectuality, width, and breadth he missed always.

CHAPTER II

AT THE ZENITH OF HIS POWERS

It was James Ward's opinion that Morland left off teaching him and encouraging him to paint and draw by reason of jealousy. As soon as James Ward was out of his indentures to his brother, his desire was to apprentice himself to Morland for two or three years; but the painter would have none of him. Not because he did not take pupils, for he had already two, Hand and Brown. Nevertheless, although approached from all sides, by family and by friends, on the subject of his young brother-in-law, he would not be induced to add him to the number. He is supposed to have said: "No, no, Jemmie will get too forward for me." And it is on this observation that the theory of jealousy is founded. But, in truth, the idea of having this young teetotaller, this hymn-singing, preaching, self-satisfied critic of moral conduct always at his elbow was too much for the erratic artist. And small wonder! I do not think it necessary to attribute to Morland any jealousy of James Ward's powers. The artist was capable of many vices, but not mean ones. He did not want James Ward about him, and neither his conscientiousness nor his sense of duty was sufficiently developed to make him act against his will.

We see James Ward, at this callow period of his existence, a stunted, ungainly youth, but not without his share of the family good looks. His fine brow and handsome eyes are like those of his famous sisters, but the lower part of the face is unlike theirs; it is heavy and inex-

pressive, the chin being square and obstinate, with something harsh and rigid in the set of the features, and incongruous with his years. Already his views are fixed and unalterable, in and out of season he raises his voice in favour of sobriety, in and out of season the language of the conventicle rises to his lips. He is no congenial companion to George Morland, and, without ceremony or family consideration, the laughter-loving, genial debauchee declined his company.

If James Ward had hesitated about his career until then, it was Morland's refusal that made his intention definite. He would make himself a greater master of art than the man who rejected him. Instinctively he realised where Morland was weak ; it was there he decided he would be strong. To Brooks, the anatomist of Blenheim Street, he went every hour he could spare from the necessity of earning a living. There he dissected not only the human subject, but every kind of beast and bird, and there we still find him suffering from his nervous system.

> When I began, with my predisposition to believe in Ghosts—early instilled, and grown up with me—I felt a dread at being among Dead Bodies. The dissecting room was under ground—filled with Bodys and limbs, and at one end an opening to a deep hole, where the offal was thrown ! When I began my operations (I believe the first day) a number of Students were at work, and with them I felt more comfortable, but they one by one left as the morning advanced, and I was left quite alone ! My eagerness in what I was about drew me to continue to twilight, when I began to feel a sort of dread come over me. At this moment I perceived in a very indistinct manner a very strange form creep very slowly up from the dark hole ! Higher and higher, and as it approached me I was about to utter a scream !—when it spoke, and proved to be a Bricklayer's Labourer, who had been all day engaged repairing that dark chamber of putrid Body's. (From an undated fragment headed "Drawing.")

His industry was untiring, the correctness of his life unimpeachable, in fact he had every virtue but those of amiability and contentment. He was engraving for a living, studying anatomy for a pastime, and he wished to enter himself as a student of drawing and painting at the

II

THE BRETBY CEDAR



new Academy Schools. Then, as now, in order to show themselves worthy of instruction, the would-be pupils had to present a finished drawing from the antique. West and Northcote complimented him highly on his competitive picture, and left him no doubt but that his candidature would be accepted. Unfortunately it transpired that the schools were overcrowded, and he was told he would have to wait six months, and then present himself with another drawing.

He could not brook this disappointment. Young and untried as he was, the belief in himself and his capacities had already grown so strong within him that he insisted on an exception being made in his favour, of room being found even if it did not exist. At another period in his career, as will be seen, the relation of himself to space was equally impossible of comprehension; he could never conceive that natural limits should be allowed to obstruct the progress of such a man. He declined to wait, he refused to stand aside for any one, whatever his claim. He sent his original design to the Society of Artists (1790), where, however, both that and another drawing escaped the recognition which he always thought he merited; and he abandoned the intention of benefiting by academic instruction. He struggled on alone, upheld, uplifted, by the consciousness of power. There is no doubt about his talent; for, practically untaught, without ever having had the opportunity of seeing the work of the best modern or old masters, he gradually became master of technique, composition, medium.

During the next few years the result of his earnest and constant work was a certain measure of success and a steady increase in capacity. He painted "Rustic Felicity," and T. Simpson of St. Paul's Churchyard, one of the largest and most important of the London print publishers, gave him an order to engrave it. At the same time William Ward, now in business for himself, notwithstanding his connection with Morland, bought and engraved two of his brother's pictures ("Outside of a Country Ale House," 1791, and the "Haymakers").

The latter, however, was not brought out until 1793. What Simpson thought of young Ward's talent was proved by the issue of a drawing-book, lithographed, in which half the studies were by James Ward and the other half by George Morland. The date of this publication is 1793, when the artist was in only his twenty-fourth year. A copy of it, by the way, is in South Kensington Art Library.

From this time onward he painted and engraved indefatigably, constantly improving in both arts, making a living, if not a large one, striving very earnestly and very jealously to supply the deficiencies both in his art and in his lay education, never, however, forgetting the prosecution of his religious exercises.

That his talents as an engraver were fully appreciated, whilst his work as a painter was slowly coming into recognition, is shown by his Royal appointment in 1794 as "Painter and Engraver to H.R.H. the Prince of Wales." He engraved "Richard Burke" for Sir Joshua Reynolds shortly after this appointment. But it was Hoppner, and not Sir Joshua, who set the highest value on his mezzotinting, and persuaded him again and again to the copper. At first James Ward was flattered by his persistence. He gratified both himself and the artist by his execution of "The Douglas Children," and this may, indeed, be reckoned as the high-water mark of his achievements in this direction. After that he was assured of as much engraving work as he could do, and as much praise as was good for him. But the praise had been extended to his paintings, and it was the palette and not the burin that had won his heart. Brush and burin were together proving sufficiently remunerative, in his twenty-sixth year, to allow him to think of matrimony. He did not fall in love, at least he does not relate the episode in a way to make us believe that he did. He had too well ordered a mind, and set too great a value upon himself, for such an indiscretion. A lover is humble, and there was never any humility about "Jemmie." But he thought at this time that a wife would aid him in his

career, and that it was desirable to secure one with money. He made his proposal in due form to the well-dowered daughter of his Uncle William, of pious memory. She was very beautiful, and much sought after, a society "toast," a familiar figure at Almack's, in every respect a great match for the rising young artist. Whether it was he or his wife that was "gey ill to live with" we must discover from the evidence before us; but that the result was not entirely successful the following extract tends to prove. It is taken from a letter to his son George, dated but a short time after the death of the first Mrs. James Ward :—

> You know nothing about the extravagance of your poor dear mother. She was ever complaining of the little money artists made, even when I was in a fair way of making a fortune. I saw the one great leak in the ship, but only thought of working harder to add to the supplies. She was aware of her power in giving great dinner parties, and never was so happy as when thus employed, and she felt she was advancing my reputation in doing so. A noble Lord and three Knights I have had at my table, and she of course was highly extolled. But where was the money to come from?

Who was to blame for the extravagant mode of living that presently became established in the household of the James Wards is never perhaps quite clear. "The woman tempted me," cried James Ward, but he leaves us unconvinced. That the austere painter profited by it, and indulged in steadily growing luxuriousness of habit, is abundantly clear in the letters. Their married life was begun on a comparatively humble scale, but a very few years changed the outlook. As success came to him, or, perhaps, rather before, so did the exigencies of what his daughter describes as a "carriage connection" seem to impose upon him and his wife the necessity for keeping open house, for entertaining on a large scale, for upholding with a certain assumption of wealth the position his talents had won for him, and which we more than suspect he could have retained without this artificial assistance.

In the year of his marriage he painted his first important picture, the "Bull Bait." Of this he complains :—

> It was a large size with a multitude of figures; the picture was exhibited in a good position at the Royal Academy, and I heard the visitors remark concerning it: "That is by a pupil of Morland's." Thus I found myself regarded as a second-hand Morland, yet without his instruction, and it disheartened me from pursuing his style and subjects . . . my subjects were equally rustic with Morland, but without his vulgarity (!) . . .

It is nevertheless a fact, of which he was fully conscious, that the pictures and sketches he was selling just before this, and which were supplied by him to the dealers, were sent with Morland's name on them to Ireland. A little later on, in a public sale-room, some of these pictures were sold as Morland's, and that without any comment or demur from James Ward or his friends. The eighteenth century standard of artistic morality differed from ours.

But the "Bull Bait" marked an era with him. Benjamin West complimented him upon it, and many of the art critics had a word of commendation. Two animal studies, a "Staffordshire Cow" and a "Staffordshire Bull," in the same year's exhibition, were also much admired. It was on the strength of this, perhaps, that he moved into a larger house within eighteen months of his marriage.

A study of a "Lion and Tiger Fighting," exhibited in the Academy in 1798, gave him a further impetus, and henceforward it was always as a painter rather than an engraver that he became anxious for public approval.

Where his mistake lay was in thinking that he could only secure this by making some sort of a show, by keeping himself and his success prominently in view. Yet paintings sold slowly and precariously, his engravings easily and well. His ambition never faltered, although for a short time longer he continued to pursue both professions.

It was in 1799, five years after his marriage, that his brother William persuaded him that they could do well in partnership together, and he could then paint or engrave

as he liked, or as he found the market practicable. This partnership, beginning tentatively in 1799, when they shared the responsibility of the plate of one of the Hoppner pictures, but had it printed and brought out by Mr. Say of 78 Charlotte Street, Portland Chapel, became absolute, in the following year, when a second edition of "Children Bathing" was issued from Newman Street with the imprimatur of the new firm.

For two or three years painting, engraving, and publishing proved sufficient even for the energies of James Ward. But always his artistic powers, and the public appreciation of them, increased, and about 1803, to his intense gratification, it was suggested that he should go up for election as an Associate of the Royal Academy. And here another definite point was reached in his career. He was eager for the recognition, but it was as a painter and not as an engraver that he insisted upon being received.

I enquired whether, in the event of my becoming an Associate Engraver, I should ever be eligible as an Academician, should my success as a painter warrant the election. The answer was: "No, you will have to go up again and be re-elected as an Associate Painter.

He could not make up his mind to this, and finally took his stand as an Associate Painter. He did not foresee that there would be any opposition, and the result enraged him. Hoppner was among the chief of his opponents.

He called on my wife and influenced her to join the opposition. "Ward," he said, "has done something which has never been done before, and we all wish him to continue to engrave after our works. He will command everything and make a fortune, and what more can he wish for? While, to take up painting at his time of life is folly, he will never be able to overtake and make a stand with the painters; we shall, therefore, lose the best engraver, which we want, and shall encourage a bad painter, which we do not want. I shall, therefore, vote against him.

James Ward was bitterly indignant at the suggestion that he could not paint, that he had so much to learn, and, in fact, at what he considered the insulting patronage of the suggestion that he should, like the shoemaker, "stick to his last."

> When I heard this, I replied, "Does Hoppner think so? Then I will try. I shall engrave no more!" And in one year I believe I refused commissions to the copper to the amount of nearly £2000, whilst I do not recollect one single commission for a picture.

"Cutting off your nose to spite your face" in this instance, nevertheless, proved an unusually successful surgical experiment. The opposition to his election as an Associate Painter, it is true, continued, and for a short time longer the struggle was severe. Benjamin West, who was strongest among his supporters, advised him to attempt something on a large and striking scale in order to remove from the minds of the Academy the impression that he was only an engraver trying his hand at the sister art. He accordingly painted a picture of a "Horse and Serpent," sometimes called the "Horse and Boa Constrictor." It was life-size, and he sent it, together with a large landscape, to the exhibition of the Academy. To his great mortification it was rejected. The rejection stung him; but he had many sympathisers who considered he had been treated with prejudice and personal spite. Barry said: "No wonder that they rejected the picture; it would cut them all to pieces," and other similar remarks from artists outside the hanging committee did something toward solacing his wounded feelings. He was, however, sufficiently angry and ill-advised to withdraw his name as a candidate for Academical honours.

But Northcote, as well as West, was his friend, and the former urged that Sir Joshua Reynolds had always favoured the aspirant being allowed to choose his own medium of expression. Consequently, in four years James Ward's name was replaced on the list of candidates, and in 1807 he became an Associate.

Whilst on the subject of this "Horse and Boa Constrictor," of which an illustration appears (No. 19), it may be interesting to learn something of its history.

I had a few friends of the old school, West, P.R.A., at the head, who encouraged me and had urged my coming forward as an Academician painter. But he said, "You must do something large and striking to remove the impression of the engraver." I took up my *Horse and Boa Serpent*, and showed Mr. West my finished sketch in oil. He was so much struck by it that he said: "Mr. Ward, when you have painted your picture I must negotiate with you for this sketch. I should like to have it." It surprised every one, and I sent it to the R.A. Exhibition. A few days after a friend called to ask me if I knew my great picture was rejected. I could not believe it, and sent to the R.A., where my servant saw it standing in the Hall amongst the rejected works. Mr. West called upon me, stating that they wanted to hang it in one of the lower rooms, but he told them that he was sure that I would rather have it sent back than that such a picture should be hung in such a situation, and added: "Mr. Ward, the wisest man I knew was *Mr. Romney;* he would have nothing to do with the Royal Academy, but made his own connection, and was successful! The Royal Academy don't understand your powers."

I withdrew my name, and was thus thrown out of being R.A. for four years, but my friends came round me and pressed me again, putting my name down, when I was chosen at once.

It is just possible that one explanation of the reason why this picture was not hung is to be found in the fact of an accident that occurred to it on the eve of being sent to the Academy. Just before its completion, and, in order to show it properly to his friends, the artist had a new skylight let into the studio ceiling. Whilst employed in fixing this, one of the workmen let the glass fall, "rending the picture from top to bottom." It had to be lined and repaired, and possibly it suffered in the process. This was the picture that many years later (1822), when Ward was at the zenith of his fame, was purchased by a Mr. Garle, a member of a family very closely associated with Ward, for exhibition at an international show that was held in Philadelphia in 1822.

The firm (Messrs. Garle and Sully) undertook to defray the cost of insurance and transit to Philadelphia, and the English pictures were to be sold after the exhibition was closed, the profits being pooled, and divided equally between the painters and the business men. The pictures, to the number of some seven and twenty, were procured and forwarded. But the ship that conveyed them foundered before it reached the coast, and that was the tragic end of the most ambitious work of James Ward's early period. The sketch that was shown to West, and from which the accompanying illustration was taken, was subsequently sold to the Marquis of Stafford, great-grandfather of the present Duke of Sutherland. And it still hangs in one of the bedroom corridors at Trentham.

Although the rejection of the "Horse and Serpent," and Ward's fit of temper over the matter, had retarded his election as Associate for nearly four years, he steadily gained public favour in the interval, and not only "a noble Lord and three Knights," but that fine critic and art collector, Sir George Beaumont, as well as the Duke of Bedford, Lord Aberdeen, and the Earl Chesterfield found their way to his studio. He began to find his pictures saleable under his own name, and to discard and disown any connection with, or admiration for, Morland's "mellow rusticities."

The Newman Street House was bought, and instead of the shop window shared with William, James Ward became proprietor of the whole premises, had his fine studio at the back, and the large house for himself and his family.

And it seemed at first as if he was to be justified in his expenditure.

In 1804, in the Isle of Thanet, where he had gone with his wife for a little pleasure trip, he met Sir John Sinclair, the then President of the Royal Agricultural Society. Sir John gave him a tentative order to paint a high-bred cow, and his execution of this commission was so satisfactory that, when the scheme which the Society had formulated for publishing engraved drawings of

III

THE BREWER'S DRAY



various blood stock, with the idea of encouraging cattle-culture throughout the United Kingdom, became an accomplished fact, it was James Ward who was selected to do the major part of the work. As he painted the cattle, so they were exhibited at the Academy, bringing order after order for the same or similar subjects. Every one who had pet animals, as well as those who had high-bred ones, was anxious for the artist of the Agricultural Society to paint their beasts' portraits. His charges rose from twenty pounds for a dog or a sheep to thirty-five, fifty, and finally one hundred guineas for a single figure with background. He was almost as busy with his animal sitters as Sir Joshua Reynolds had been with his human ones. This was the time when the "chaise and pair" was bought, and the "footman with silver braid" became an integral part of the Newman Street establishment.

If the illiterate son of the drunken fruit salesman became a little *tête montée* with his success, exhilarated and uplifted by what he had achieved, it may be forgiven him. For his had been indeed a triumph of industry informed by talent. Remembering that he had seen nothing, learnt nothing, when he began to paint, yet that no one in his day, or our own, has ever given us more brilliant technique or more masterly conception and execution of animal studies, it can be easily understood how his self-confidence grew. As Sir Walter Gilbey justly remarks (*Animal Painters*, vol. ii. p. 232), "the excellency of the anatomical drawing and colour, and the happy rendering of the silky texture of horses' coats in James Ward's pictures have never been surpassed."

And he had not to wait for posthumous success. He had more commissions than he could execute, his paintings were engraved almost as soon as they were produced, he had patrons, admirers, sitters driving up all day long to the studio.

If it had been possible for a man of his disposition to be happy, this was the time when everything seemed to conduce to that condition. He was married to the wife of his choice! If, indeed, it be true, as the greatest wit of

this generation has told us, that there are three periods of childhood,—in the first of which the little ones love their parents, in the second they judge them, and in the third they forgive them,—James Ward's children were still affectionate and dutiful. He had realised his dream, and was indeed a painter, an Associate of the Royal Academy, in fact, as early as it was possible he became a full Academician. There was nothing that he lacked, or that a reasonable man could have desired, in his surroundings and circumstances. His house was within easy distance of John Newton's church, and, until the rector's death in 1807, John Newton was the high priest of his religionism. He was within sight of the studio of Benjamin West, and Benjamin West was at this time, since Ward had abandoned Fuseli, the high priest of his artistry. He ever appreciated the society of the well-born, and half the peerage were on his books.

A little tact, a little self-restraint, at this period, and his fortune and the fortunes of his children had been assured. But his temper was always aggressive, and, fed by the adulation that followed on success, his egotism and vanity grew bloated, morbid, diseased. He rarely received a commission without quarrelling with the dealer, the patron, or the intermediary; he rarely received a criticism without assailing his critic and insisting that he was beyond criticism. He was unable to bear the slightest suspicion of rivalry; Chalon, Haydon, Northcote, even Reynolds—although Reynolds, alas! could no longer rival him in the flesh—one by one exacerbated him to intemperate speech and letter. We see him in the midst of success, almost as restless, discontented, and aggressive as when, in the midst of difficulties, he was working to achieve it; as when, in the time to come, in the midst of disappointments and burdening years, he was struggling to maintain it.

The Agricultural Society had accorded him his first real public recognition, and the Boydells had accentuated it; yet with Boydell and the Society he was at loggerheads within a very few years. What were the terms of

his undertaking with them is not very clear at this distance of time. That they could not possibly have been as James Ward conceived them is, however, abundantly plain. A long acrimonious dispute, a bitter correspondence, and many threats of lawsuits, reveal the position without quite explaining it. It was from Lord Somerville, one of the Committee of the Society, that, as James Ward says, he understood he was to go through the country making drawings of prize animals and show cattle of all descriptions, also that Boydell was to pay for all these drawings at a price to be fixed upon by the artist, and to have engravings made of them at his discretion. Ward's tour was undertaken on the most elaborate and expensive scale, the posting with the chaise and pair, the relays of horses, the state and circumstance in which he progressed, being more regal than artistic.

He writes to Boydell from Newman Street in 1805 :—

> I travelled through a great portion of the United Kingdom, and painted more than two hundred portraits of animals. . . . Your observation that the pictures were to be paid for and painted, as you wanted them, without any reference to the time occupied in procuring the sketches, confounds me with astonishment.

It is nevertheless very natural. James Ward did not confine himself on this journey, which occupied the better part of a year, to painting for the Agricultural Society. He took advantage, very naturally and justly, of the introductions he had, and painted, at various country seats, family portraits, domestic scenes with animals, bucolic and other subjects. It was a valuable and remunerative tour to him in every possible way.

Some years later, when his extravagant mode of life had landed him in financial difficulties, he inundated the Cheapside firm with innumerable studies, sketches, and finished drawings, demanding immediate payment for them on a scale commensurate with what he conceived to be their value. He was met at first with bewilderment but courtesy, with request for explanation, and only finally, when he became insistent, with most business-like

refusal. A couple of extracts from the mass of papers that remain will show how the trouble probably occurred.

Again to Boydell, Ward wrote in October 1805 :—

> You put me in the hands of Lord Somerville and Mr. Lawrence to be sent by them whenever and wherever they found it necessary to procure subjects for the work. . . .

To this Boydell replied :—

> I deny that I ever put my purse into Lord Somerville's hands to do in this work whatever he chose with it, as also that Mr. Lawrence was to have anything to do in the selection. I deny that whatever subjects you or any other person might point out I was to pay for, unless I had previously been consulted and had approved of them, nor was it understood on either side that all the sketches you might collect on your excursions were to form matter for the work.

Lawyers had to be called in before the matter was settled, and much ill feeling was aroused. Had it been a unique case it would be easier to give James Ward right. But, as a matter of simple history, it must be admitted that it was characteristic of the painter to misunderstand the terms upon which he was engaged to work. For instances there are extant long folios of a dispute between him and Copley over the price of a mezzotint ; a voluminous correspondence with Lord Chesterfield about a payment on account for a picture ; the historical controversy with the British Institute, of which more hereafter ; and, among a vast multitude of minor disagreements, a rather humorous correspondence with Lord Darnley about the price of a little dog. This also, by the way, was eventually referred to arbitration, when it embroiled Ward with two of his oldest friends. Lord Darnley had apparently sent a cheque for fifty guineas in full discharge of his liability, and he adds to his dignified letter of remonstrance for what he evidently regards as a "try on" on the part of the artist :—

> Surely fifty guineas is sufficient to pay for a portrait of a little dog ! Sir Joshua Reynolds added one only the other day to his

picture of a young lady, and charged *nothing* extra for the addition!" (Sandgate, 1815.)

He also says, on continuing the correspondence, that "neither Snyders nor Rubens would have charged so much." James Ward retorts that he has often been told that in comparison with himself Rubens is "gross and vulgar"!

And this leads us to another aspect of James Ward's mental condition. He lost gradually during this period of prosperity the sense of proportion; he got into a curious aura of exaltation, where he saw himself magnified, walking about among his fellow-men, but towering above them, almost beyond their ken, endowed with capacities, instincts, talents, almost unrealisable.

But he could paint; one had almost said that was his misfortune, for it seemed to him that the sister arts were equally at his command, and as a poet soon he demands the recognition of his circle. Gravely he states, and insists upon, these extraordinary claims.

> The Duke of Northumberland told me I, unfortunately, had too much talent. . . . When Ozias Humphrey brought Earl Fitzwilliam to Newman Street to see my picture of St. Donat's Castle (1816), they were both very anxious to know where I was born, and when I told them, Mr. Humphrey said: "Why, that is close to where Milton was born!" The Earl observed to me in reply, "Ah! posterity will say Milton was born near James Ward, and not Ward near Milton."

He then proudly transcribed the poem that led them to this conclusion, and an extract from it—there is almost enough verse amongst his papers to fill a volume—will show its quality, and exhibit incidentally how far away he was even at this date (1814) from realising his own mental calibre.

ABOVE THE LEVEL

Does Popularity lift the above?
The sparrows wrangling exceeds the Dove;
A single Orb it is that forms the Light;
But countless millions, the brands of *Night*.

Few *climb* the *steep* to *embrace* the *wise;*
While *multitudes* the refuges of Lies:
What is there equals man's defence of *Evil?*
It's *Arch apologist;* the Devil!

It seems cruel to chronicle these aberrations, but it is impossible without them to account for the events of James Ward's later life, to show how it was that a man who admittedly was one of the first artists of the great day of English art was suffered in his declining years to bear obscurity, poverty, and loneliness in his Roundcroft cottage. And the explanation lies, as indeed every explanation of failure lies, in the secret of personal character, or, perhaps, I should rather say in the secret of personal deficiency. This claim to a poetic talent, this terrible unconsciousness of the quality of his verse, is part of it. The extravagance in living would have been of less moment if it had been the artist's only extravagance. But, looking upon it calmly in the abundant light thrown by his own letters and diaries, it becomes obvious that this was the natural development of a period of mental obscuration, of a time when a disease well known to the physicians as *maladie de grandeur* began to creep over him.

It is not necessary to press the point, but this period synchronises with the advent of Edward Irving to London, and James Ward's attendance at the Caledonian church. I do not intend to go into detail, for the susceptibilities of the living have to be considered, but there is no doubt that the establishment of the Catholic Apostolic congregation in Newman Street marked the end of James Ward's prosperity.

There have been other men with whom a strange religion has played an equally unkind part; but this man was peculiarly situated. He was not a kindly man whose friends could rally round him at a period of exaltation or depression; not such a man as Irving himself, whose life was passed in brotherliness, charity, and loving-kindness. He was a man who, even before he began to hear voices, and see visions, and dwell apart from his fellow-men, had

been harsh, ascetic, and unlovable. The man who can pray for the soul of his erring neighbour must be of a rarely sweet and sympathetic nature to make the pastime popular. But James Ward prayed aggressively. In the whole mass of papers before me there is no word or syllable that betrays a personal consciousness of shortcoming. It is always in others that he sees sin.

> Your statement of Reynolds disgusts me. I fear his genius is to be considered as the influence of the dark power.
>
> . . . . . .
>
> I was unfortunate by connection with Beechey, and the rascality of Sam Reynolds. Of Beechey I can think little better, nor can I think well of Hoppner.

Ward's papers are full of this sort of thing, and naturally his brother artists fell away from him. His estrangement from his more immediate circle will be explained in another chapter. During the twenty years, from 1805 to 1826, when he was in the plenitude of his power, he attached nobody to himself, and the preposterous claims that he made naturally excited a certain resentment. It is better to give his own views in his own words. One gets eye to eye with him in his outlook. Over and over again he compares himself with Reynolds, to the detriment of the latter. In Titian he can see nothing that he has not rivalled or exceeded.

> There was a lawsuit between Mr. Bryan and Lord Shrewsbury about a Venus by Titian ; and he asked me if I could copy it. I did so ; the copy was at least equal to the original, and Mr. Bryan said : "Now Lord Shrewsbury may take which he pleases."

After depreciating Rubens and Titian, it was comparatively mild to find him bent upon "doing for England what Paul Potter had done for Holland." He painted his "Bull, Cow, and Calf," now in the National Gallery, to prove his capacity for doing so. Michael Angelo and he, he tells us, had "much in common," but he finds himself with more "*unity of purpose than distinguished the older painter.*"

He not only gives vent to these views about himself, but insists upon them. Yet the menace to his position came not so much from this as from his gradually growing belief in his marvellous poetic powers; it was this too that led to the crowning misfortune of his allegorical period.

He claims again and again that he is Homer without his "learned absurdities," that he lacks only the learning, perhaps, but not the power of expression of Milton, and, in the one only outburst of humility that I have been able to find amid all this mass of papers, he says he supposes that in the present degraded state of English taste he will have "to take literary rank with poor John Bunyan"! These were the extravagant vanities that menaced his career, and finally submerged it.

Because, although an untaught painter, he could portray animals with vigour and brilliancy, he became convinced that it was only opportunity he lacked to prove himself a universal genius; he thought poetry lay in him even as painting had been latent in him. When, in that strange possessed congregation in Regent's Park Chapel, inspirations of the spirit came to James Ward as they came to others, it was always of himself he prophesied, of himself he spoke. The half insane inspirations of the spirit voices that he heard were always prompting him to proclaim that he was the prophet, and that what he came to teach was the whole of art.

From his sane and simple studies of nature and animal life he turned away; he felt he had grown beyond them. He was a stronger man than Blake, and when he flung himself into the same maelstrom of superstition, supernaturalism, and super-humanism, he fell farther and more heavily.

Whilst he still painted well, his disagreeable qualities had been overlooked or forgotten, but when to the belligerent spirit he added the crime of indifferent allegory, and practically set forth as a Milton on canvas, a painter-poet, divinely led, neglecting execution, trusting only to inspiration, the abused, distrusted group of friends and relatives

fell away from him. Everybody but himself could see whither he was tending, only he himself could never see. His mental obliquity began, whilst he was still in his prime, to affect his physical power ; in the gradual obscuration of his faculties he painted as badly as he conceived. To paraphrase an apt quotation : he had always talked like an egotist, now he began to paint like poor Poll. He had never said a modest thing, now began the time when he never did a wise one. His Wellington commission, 1815, that should have been the coping stone of his career, was the final weight under which his reputation tottered and fell.

CHAPTER III

THE ALLEGORICAL PERIOD

James Ward was in his fiftieth year, at the zenith of his powers, in the midst of lucrative professional engagements, when a prize of one thousand guineas was offered by the Directors of the British Institute for a painting which should best express in an allegorical spirit the triumph of the Duke of Wellington. This seemed at once the great occasion for which he had been waiting, the decisive moment toward which his dreams and visions had tended. Here suddenly was the opportunity for displaying the poetry of his soul, his deep religious spirit, his inspiration and genius, while overwhelming his brothers of the brush, and at the same time proving to the public that they had amongst them a man of almost transcendental powers.

It was as a poet, no less than as a painter, that the idea appealed to him. Poet, painter, and preacher, the canvas should testify and acclaim his powers. Never again should he be likened to a "mere Morland." Rubens, Titian, Raphael himself would pale their ineffectual fires when the sun of his great work should arise in the firmament of art. He became obsessed with his vision, and lost sight of professional engagements, family duties and obligations, even human limitations. From end to end of his horizon there was nothing visible but James Ward and his masterpiece. There was no room for doubt. By the effulgent light of his blinding egotism the writing on the wall, where stood Nemesis in lieu of Masterpiece, could not be read. It is extraordinary, pitiful, to read in his

IV

BULL, COW AND CALF IN LANDSCAPE



letters the man's intention, and then to realise what was his achievement. No little rodent born amid the tremendous acclaim and thunder of precipitous mountain ever bore so small relation to cause and effect as did James Ward's "Wellington" to the pomp with which it was ushered into the world.

The stupendous picture was begun in 1815, and it took five years to bring it to completion. James Ward's mind through all that time, he tells us, was "informed with high purpose." But, alas! his mind and temper kept no even pace with each other. Every warning voice was an outrageous doubt, every kindly suggestion an insult; he grew with his conception out of all ordinary intercourse or human relation. The dawning picture engrossed his vision. Friends, family, critics, sank into a dim and disregarded background. In the presence of his ambitions, his absorption, one thrills with a certain sympathy, the sympathy aroused by every artist, whatever his medium, whose execution and conception fail to balance each other, and by every aspirant to fame whose feeble writing can inscribe no visible name upon the glowing page.

With James Ward, however, sympathy soon gives way to exasperation. His terrible, overwhelming, almost insane, vanity places him outside the pale of our pity. He never realises that he has not done all he set out to do. To the very end he is blind to his own shortcomings.

Here is his intention, in his own nebulous words; Milton and Raphael combined, or Dante and Titian, could have had none greater.

A General View of the Picture (Pubd. 1822)

The genius of Wellington, (1) on the *Car of War*, Supported by Britannia, (2) and Attended by the Cardinal Virtues, commanding away the three Demons, Anarchy, (3) Rebellion, (4) and Discord, (5) with the horrors of war. (6).

Bellona, (7) as the Fury of War, is urging on the horses with her scourge of many thongs, while they are tightly held back by Humanity, (8) or Love to *Mankind*, seated upon the Head of Britannia's Lion, while between these two contending principles, (9) Bellona, or hatred to mankind, the origin, and love to man-

kind, the winding up of the War. The Horses are regulated by the Cardinal Virtues, Prudence, (10) Fortitude, (11) Temperance, (12) and Justice; (13) Usurpation (14) with the crown removed from its head, and marked with blood, is sinking under the feet of the Horses. Opposition, (15) and Tumult, (16) expiring under the wheels of the Car, on the side of which are the Rose, (17) Thistle, (18) and Shamrock, (19) England, Scotland, and Ireland, which form the Car of War, and on its end is the Palm (20) of Victory, to which are endeavouring to fasten themselves, the Passions, Anger, (21) Cruelty, (22) and Revenge, (23) but who are overturned, and sinking under the foot of Charity, (24) whose other foot is upon the emblems of Slavery, (25) while she is raising her children (26) into the bosom of Religion, (27) who, risen above the clouds of Superstition, (28) Folly, (29) and Bigotry (29) is pursued by the Harpies, Calumny, (30) Malice, (31) and Derision, (32) and bowing under the pressure of two monsters, Prejudice, (33) and Obstinacy, (34) who are emerging from the clouds of Ignorance, (35) and Error, (36) clinging to each other. Religion, (27) oppressed by these enemies, stretches out her arms to Britannia (2) for protection, supported through Hope, (37) and led on by Faith, (38) who, through the medium of the Cross, is directing her attention to the Deity, (39) immediately under the glory of which, is the Dove (40) of Peace, with the Olive branch over the Angel of Divine Providence, (41) which is expanding its arms over the whole Group, as taking the whole under its regulation, and under whose wings, as its offspring, is Victory, (42) ready to Crown the Hero, and Plenty, (43) with a full Cornucopia to pour upon Britannia, in the event of peace, while a Group of Children (44) of various complexions, characters, and sizes, as the lesser Victories, are scattering the Roses of their conquests over the British Lion, and the Genius of Britannia.

In the background, expressive of the Allies, are Blucher, (45) and Platoff, (46) in union with Wellington, (1) bearing the colours of the different nations engaged in the war, and in the front above, as alluding to those principles which have disturbed the civilised world, is the Hydra-headed (47) monster falling from the clouds into the flames of confusion and remorse, under which are the monsters Rapine, (48) and Fear, (49) flying to Despair, (50) who is directing them to the abyss into which they are hurrying.

From the dark clouds of Superstition, Folly, and Bigotry, and under the immediate influence of Anger, Cruelty, and Revenge, Death (51) is raising itself, throwing off the veil as it sends forth horrid and shapeless forms (52) into the field, but which all sink into annihilation as they approach Humanity, or Love to mankind, seated upon the head of Britannia's Lion.

Shrill, shrill ! sound the trumpets ; the drums loudly rattle,
Confusion's dire rumblings now press on the air,
And combustious elements roused by the battle,
Seem to strive for the mastery thro' the mid air—
Now each man at his gun,
Urge on the fight begun ;
With banners streaming high.

Hark, hark ! now the cannon, as the thunder of war
Peal on peal ! on the ear, flash on flash in the eye
On the scythes on the wheels of the mangling car !
In full streams flow the blood, as the gleam dims the sky :
Man, and music, mixt, roar ;
As each rolls in his gore ;
And the unback'd horses fly.

But, as the strong curb'd courser hears the distant strains
With cymbals harshly clashing, his bounding heart beats high,
Th' fiery flood, then hurrying, threeke thro' all his veins ;
Swells in each quivering limb, and glares the vivid eye !
He tares up the ground ;
As repeated the sound ;
And responds to the cry—

The picture halted even as the poem. The history of those five years makes painful reading. During that period Ward fell from affluence to poverty. He would paint nothing but his great allegory, and his income was cut off, as if from the root. He hurried from financial to artistic ruin with what appears at this distance of time to have been an almost maniacal disregard of consequences, with a recklessness more often seen in a boy of one-and-twenty than in a man past his fiftieth year. The embarrassments, from living always just beyond the limits of a large income, grew into a tangle beyond straightening, when the expenditure only, maintained its level ! Common sense and mundane prudence were two of the sign-posts of life that James Ward lost sight of in his impetuous rush toward immortality.

The original terms of the competition were quite explicit. Sketches were to be submitted to the British Institute ; the selected one was to be used as the basis of a picture to be hung in the Chelsea Hospital, then being rebuilt under

the direction of Sir John Soane. We read James Ward's own chronicle of the moment when his sketch was accepted :—

> My picture was full of mind, and beautifully painted. There was nothing sent in but was a foil to it, and of course it had the thousand guineas awarded to it, and a commission for a large national picture.

So far for the first step. Everybody was satisfied. It was thoroughly satisfactory that the award should have been given to a Royal Academician, and if James Ward's unpopularity among his colleagues prevented the announcement being received with acclamation, at any rate the justice of the award was not questioned. It was *after* the presentation of the sketch that the artist's ideas began to grow, and with them there grew in his mind at the same time that extraordinary, almost oriental, belief in the stupendous nature of the work that he had undertaken. It was entrusted to him, James Ward, to paint a national picture. Therefore the result should be a lasting record, not only of the fame of Wellington, but of the qualities and characteristics of all England, of all mankind, finally of all James Ward. Everything gave way to this idea.

The circular, already quoted from, was the second step in the tragedy. It was received with derision by the press, and the anger this excited in the artist, the condition of mind it induced, was one from which he never afterwards completely emerged. He admitted no error in the circular, as, later, he admitted none in the picture. There could be only one possible reason, he thought, for finding fault with it, and that was "jealousy." Now of one, then of the other, of his brother artists he writes in the bitterest terms.

We can follow him chronologically ; all the material for doing so is here before us. In 1821 the sketch was accepted, in 1822 the circular was issued. By 1823 he was embroiled with press, public and private friends. But his great circular would be justified, and those who had come to scoff should remain to pray. He never doubted

his powers; he would have gone to the stake, as later on he did go figuratively to the stake, rather than admit it was heresy to erect this altar to himself.

It was not only because of his financial difficulties that he began to find the price at which the picture had been commissioned was inadequate:—

> West got five thousand guineas for the "Healing of the Sick"; (*he wrote to the secretary of the British Institute very soon after he had undertaken the commission*) the remuneration they offer me is quite inadequate. I have considered the subject and the extent of labour in the picture proposed, and have decided upon a scale of three times that of the finished sketch (*sic*), which will bring it to about sixteen feet long, including the border. And I conceive that so extensive a composition cannot be completed upon that size for less than two thousand guineas in a manner that will be satisfactory to the Institution, do credit to myself, or justice to the demands of so important a subject.

Secretaries of public institutions are not famous for their brilliancy or forethought, and this one was no exception to the rule. Apparently it did not strike him, any more than it had struck the artist, that the size now decided upon was not the size that had been commissioned. He wrote in reply a good-natured and friendly suggestion that Mr. Ward should ask for permission to exhibit the picture when it was completed, and to have an engraving made from it. He thought that in these two ways the artist would be able to make a considerable amount of money over and above the one thousand guineas offered, and the extra one for which he asked. James Ward seized eagerly upon both proposals. A one-man exhibition was not as common then as it is now. It was the very thing to suit him. He would not be shown on the walls of the Academy, but, as he should be, alone, as one standing above and beyond competitors! All thought, all remembrance, of the original terms of the competition vanished completely from his memory, its subject and detail.

"I sacrificed my first outline," he writes (the outline, be it remembered, which had been accepted, and which would have fitted the space for which it was

destined), "and entered upon a larger scale, not minding the expense."

In point of fact, it was the Boydell matter over again. Boydell had given an order for a certain number of prize animals, and James Ward had taken it as a roving commission to paint any subjects that suited him, at Boydell's risk and expense. The British Institute required a picture of given dimensions to hang in a given space, and James Ward "enters upon a larger scale, not minding the expense." Soon he became absolutely reckless as to size. He saw himself painting the heavens and the earth, and all that in them is, and his fancy pictured to him the crowds that would come staring with amazement and delight at the wonders he would unfold to them. How he was to live and provide for his family during the progress of the work never entered into his head at all.

I have full confidence in my own powers (he wrote). The rollers and framework cost me, I believe, above one hundred pounds. The canvas, 36′ × 21′, I got wove for me in one piece, and with the aid of a man from a floorcloth factory I primed it myself and began.

It was shortly after he had begun that Sir George Beaumont, ever a friend of art and artists, who had read the circular, went to him, and privately and delicately urged upon him the advisability of taking counsel with the Society, or with Mr. Benjamin West, before he embarked upon so stupendous an undertaking. The result is in Ward's own handwriting; on the stained yellow pages the straggling uneducated hand records the incident :—

I should have had no objection, but it came across my mind as a flash of lightning that if I do this, with all this prejudice, all the beauties of my work will be given to Mr. West, and all the faults will be fastened upon me.

"All this prejudice," to which he refers, was the published criticism of the preliminary circular. He rejected Sir George Beaumont's well-meant advice.

I had full confidence in my own powers (*he writes again*). I shut myself up, and let no one see the picture until completed. There was every effort made to see it in its progress, and no man more anxious than Haydon. He took all means to get into my room in my absence, at the same time he was writing against it in all the newspapers.

Poor Haydon! his death avenged his life, and his life held no such scoundrelism as Ward attributed to him. Although there was much in common between him and James Ward, neither was ever able to recognise the good qualities of the other. Haydon's impetuous temper was of a different order from Ward's jealous and egotistic pietism. Haydon had cause for his quarrel with the world, but Ward, up to the time of the commencement of the Waterloo allegory, had no just cause. It was for art's sake that Haydon went forth to do battle, it was for his own sake that James Ward buckled on his sword and shield. But Haydon's "Christ's Entry into Jerusalem" was the talk of the town when James Ward conceived his Waterloo, and this renders easy the interpretation of the sentiments quoted above.

Sixteen feet by twenty-one was the size of the picture ordered. Without consultation then, rejecting all advice, thirty-six by twenty-one was the size upon which the painter decided. In 1823 he invited his employers to see his new design. They visited the studio, they saw the "canvas wove all in one piece," no doubt with uplifted eyebrows and astonishment. In any case, they went away, and wrote formally to the artist: "The decoration and border are altogether outside the scope of the work we required, and we should have no space in which to exhibit it." He kept this communication—it is still amongst his papers—but he absolutely disregarded its expostulation. He finished the picture, in the midst of domestic embarrassments and the monetary difficulties to which his recklessness had conduced, on the scale to which he had enlarged it, and he exhibited it, according to arrangement, previous to its delivery at Chelsea, in "Mr. Bullock's large room in the Egyptian Hall, Piccadilly."

But this was the period when the popularity of Wellington was at its lowest ebb, and the result was commensurably below his expectations. There were not sufficient subscribers to make it possible to have it engraved at a profit. Once more he fulminates in diary and letter against the reception with which the picture had been met. "Editors are the most miserable time-servers I have ever met," is a sentence with which he was so enamoured that he wrote it down three times. He felt like a rejected Christ, or like Elisha the prophet, whom the children stoned through their ignorance! He felt like anything or everything but a man who had made, and continued to make, mistake after desperate mistake in the conduct of his affairs.

But now, notwithstanding the limited public appreciation and the unfavourable criticisms, the time had come to deliver the picture to Chelsea Hospital. Then of course the inevitable happened. He writes: "The communication from Sir John Soane is of too painful a nature to repeat."

But the communication was only what any one but himself might have expected. It was to the effect that on a wall sixteen feet by twenty-one it was impossible to hang a picture thirty-six feet by twenty-one!

A voluminous correspondence ensued. Sir John Soane was kindly, courteous, and conciliating. The Directors, though they could not but say that they were in no way to blame, were ready even then to meet the difficulty if a *modus vivendi* could be arrived at. But James Ward was aggressive, unconciliatory, one had almost written, insolent. The most obvious thing to do seemed to be to sacrifice the unnecessary, and already condemned, border. Finally, Sir John Soane received orders to "Hang the picture over the gallery, and double it down until it fitted into the space for which it was originally intended." This aroused the painter to a perfect frenzy of opposition. He wrote on August 1, 1824:—

My labour of five years under privations and mental anguish which would make the strongest head or heart tremble . . . is

now spoiling, if not already spoiled. . . . My sentiment is incompleat without the allegorical border ; judge then of my feelings if I am compelled to sacrifice that border and framework, and am threatened with the mutilation of the picture itself, and afterwards with the doubling it up, which in effect is the same thing.

Finally, with astonishing assurance, he absolutely demanded that, if the gallery for which the picture was destined were too small for it, they should pull it down and build another ! Whatever the press or the public or the Directors of the British Institute might think, the picture was a masterpiece ; of that he had no doubt. Sir John Soane, though he might well have broken off the correspondence after this last demand, answered with continued courtesy, that he was unable to pull down the building to oblige Mr. Ward, but he thought he saw his way to add a room to it, in which he could arrange to hang the picture. Ward wrote back asking for details of the projected apartment in order that he might assure himself the setting would be worthy of its jewel.

But, unfortunately, the matter had to be referred to the Council, and the Council did not see their way to sanction the expenditure of over fifteen thousand pounds, intended for the benefit of a charity, in order to find room for a picture which, as was already known to the men of culture, knowledge, and experience who had seen it, had proved nothing but a desperate, if ambitious, failure.

They had made a mistake with their thousand guineas ; they were willing to put up with the loss and let the matter rest, even to leave the painter in official ignorance of their opinion, but further than this they could not go. They had, however, to deal with an impossible man, who could not brook, and would not put up with, the ignoring of his claim. He wrote :—

I am very proud to have had the honour to paint that picture ; it is one of the most laborious undertakings both of mind and body that has been done in this country, and with a degree of success which can only be understood by the acrimony it has drawn forth from individuals whose political, anti-social, or pro-

fessional party-feeling have ranged among its inveterate and determined enemies. . . . I am not to be beat out of allegory.

This is his final cry after quarrelling with every one who endeavours to conciliate him and soften the blow that has fallen upon him. Instead of returning to his earlier work, to the work he did so well, he persisted in asserting and reasserting that he was "not to be beat out of allegory." To prove this he painted the "Fall of Phaeton," "Venus rising from her Couch," and "Diana at her Bath disturbed by Actæon"!

I have seen some of these allegorical pictures; it is wonderful to note the extraordinary difference between them and Ward's studies from nature. The great picture itself I have not seen. It was rolled up on the rollers on which it was painted and relegated to the cellars of Chelsea Hospital. From there, I understand, it was removed to the British Museum, and was finally cut up and returned to the family of the artist, who, however, are uncertain at the moment as to its whereabouts. But from those allegories which I have seen, the "Apotheosis of Uncle Tom," the "Weird Sisters," the "Triumph over Sin, Death, and Hell," for instance, it is obvious that, directly he attempted anything beyond the visible, directly he called upon his imagination, his execution halted like his verse.

It is really a most interesting point, physiologically speaking, to note how, when James Ward abandoned his legitimate subjects, he lost his manual powers and his technical excellence. His paint grows thin, his drawing poor, his composition feeble. His paralysis is complete. Yet the efforts, whether of friends or enemies, to persuade him to realise this are as powerless as the efforts to galvanise a man whose limbs have shrunken from disease. It is with the greatest indignation he quotes, in a letter to his son George (1845), an adverse criticism on one of his more ambitious works, which ended with:

I had mistaken my walk, that to paint a "Sand Pit" I was the first in the world . . . !"

V

CALVES



(The very art-critics against whom he is so inflamed —for this extract was from the *Morning Herald*—were still giving him liberal and over-measured praise for what he could do.)

> Who does not see the very nastiness of those observations now with such works as I have at the R.A. in confining me still to "my own walk." One thing I am certain of, it betrays a littleness of mind . . . to overlook the invention of an extensive Poetic work, as well as paint it. So some one, I was informed, objected to the Rose in my picture of Truth!! Such person must regulate his views of female beauty by the smirking prettiness of a french woman, or Sir Joshua Reynold's works (*sic*), who very rarely painted beauty above that stamp. No one was more carped at than poor Correggio in his life time, and now his pictures bring not hundreds but thousands.

One can pass over the sneer at Sir Joshua Reynolds, but the vanity cannot be passed over. James Ward could not conceive the thing he wanted to paint. "Ideas," in the sense he speaks of them, were as impossible to him as the comprehension of "Homer's learned absurdities." He says his "mind and heart are turned heavenwards." This one can well believe, but between him and the Divine stands ever the figure of James Ward, and in the chill of that stupendous shadow his palsied hand paints impotently.

The end of James Ward's career is common property. In 1838, when he insisted upon exhibiting the so-called allegory of the "Monkey tickling the Bullock's Ear with a Feather," came the climax of his quarrel with the Directors of the British Institute and his brothers of the Royal Academy. After that, one need hardly follow him as an artist. His professional business, as he wrote to the Royal Academy in 1852, grew smaller and smaller, and although his industry never failed him, his irascible temper, his uninspired theology, his extraordinary vanity, diverted it from its proper channel, exhausted it in pursuing a tortuous and distorted direction. In the end he found himself compelled to appeal to the charity of the very assembly that he had attacked.

"No one can help being unlucky,"

he wrote, but was it in truth ill-luck that befell him?

So little was needed to make him a fine character, to round his artistic life, and it was just that little he missed. At his best he was a finer artist than Landseer; his animals, though less well fed, stalled and groomed, less satin-coated and sentimental, had always about them the true atmosphere of the stable, grazing ground, and poultry-yard. His anatomy was nearly always correct, his colour full and sumptuous, or tender and quiet, as his subject needed. He worked indefatigably, and his "studies" show that he worked conscientiously. He could paint a sky, his foliage was true to nature; he had penetrated the secrets of pigment, and his best pictures are as fresh and vivid to-day as they were on the day he painted them.

It is not going beyond the obvious to see in his failure, in his decadence, in his impoverished and unhappy end, the result of his character. He was, as it were, overburdened from the first by his very abilities, by his very virtues. An ideal was always before him, but he had not the logic, polish, or culture to lead him toward its attainment. An uneducated man of great abilities is ever as an athlete deformed, twisted, and awry. His legitimate expression is denied him. James Ward carried, as a hump upon his back, in his race through life, the theories of Newton and the "evidences" of Irving, and yet was conscious, and justly conscious, of some prowess denied to either of them. His temper was soured by his burden, and from that unhappy temper, friends, family, and surroundings suffered always; yet always he suffered more.

CHAPTER IV

FAMILY HISTORY

JAMES WARD complicated the financial and domestic troubles of the five years he had wasted on his great allegory by a hasty and ill-considered second marriage. The lady, a Miss Fritche of Leamington, was supposed to be possessed of large means, but here again was nothing but disappointment in store for him.

The elucidation of James Ward's character, the attempt to explain the well-nigh inexplicable, is made easier by the biographical scraps to which I have already alluded. Lack of logic and sense of proportion, an obliquity of moral perspective, and always the predominant egotism, are the keynotes of all the MSS. At nearly eighty years of age nothing seems so vivid to him as the family troubles by which he has been afflicted. These begin with his father, and end with his grandchildren. To them again and again he attributes all his misfortunes. His extravagant first wife, and his extravagant children, have driven him to poverty. The one person in whom he never sees the possibility of a fault is himself. Has he not always led a virtuous life, industrious, religious, and devoted to his art? Are not his abilities out of the common? Why then should he be neglected, forgotten, living on charity?

> It is a truth not to be forgotten while I am in the body that my whole family, not one or two, but *all*, were my scourge!

This is the answer he gives, the *cri du cœur* that he emits, even whilst that same family, one after another, son

and daughter, grandchildren and nephew, are tending his failing years, and sacrificing, as we shall see, their wishes to his decrepit obstinacy and impotent imperiousness.

His sisters, he tells us, were the first drawbacks to his happiness. Mrs. Williams was notorious, Mrs. Morland unhappy, Mrs. Chalon neglected. He looked upon all three as personal grievances; no incidents connected with them were softened, sweetened, or ignored. The last named was as Charles the First's head to poor "Mr. Dick," and the reputation and claims of the others were all stumbling-blocks in his career.

There is no need to go over the wearisome history of the Chalon trouble. H. B. Chalon painted animals, and painted them well. His brother-in-law could brook no rival in any field that, even for the moment, he had made his own, and this particular rivalry was during the execution of the Agricultural Society's commission. It appeared to James Ward that the irregularities of Chalon's private life should have persuaded every true patron of art to disregard his performances as an artist. He urged this view in public and in private. He wrote to Lord Chesterfield, who had consulted James Ward as to the advisability of employing Chalon at Bradby :—

> He, Chalon, got acquainted with an artful woman who kept a school. At length a child appeared, then she left the school, and, it is said, broke her father and mother's hearts. Since that period he has passed the woman off as Mrs. Chalon.

In the same letter he speaks of his brother-in-law's "drunkenness and immorality." He kept him out of the Associateship of the Academy.

> I must add that I think H. B. Chalon should not be allowed to disgrace the yearly list of candidates for the Associateship (Roundcroft, July 28, 1847).

He carried the feud beyond the grave, and we find him writing to Chalon's biographer, Mr. Hall, who in the *Art Journal* had very naturally omitted to consider him as a man, whilst very justly praising him as a painter :—

The truth should be laid before the public in every possible shape, and what the wretched man must have been . . . the notice ought not to have borne any mark of respect towards the individual, therefore "Esquire" should have been left out and "animal painter" inserted instead (Roundcroft, August 22, 1849).

There are sixteen or seventeen letters of the same type.

Of his other brother-in-law, Morland, we have already heard his views—

Morland was drunken and dissolute,

he constantly reiterates.

The older James Ward grew, the less toleration he had. He forgot his youthful appreciation of Morland's genius, he forgot even that the other had genius; he only remembered that people had admired Morland more than James Ward, and that, in view of Morland's personal character, it was an infamy that they should have done so.

So much for his brothers-in-law.

As for his children, he tells how the eldest, Henry, was an imbecile, mischievous and troublesome until his infirmity was fully recognised; afterwards he was always a burden, galling alike to his father's pride and pocket.

The second son, George, was Jack-of-all-trades and master of none. His career was a varied one; yet it is not difficult to see that he had talent, amiability, and intelligence, but that, under the upas tree of James Ward's egotism, none of the flowers of his character or abilities bore their full bloom or fruit. Perhaps because he was the most amiable of the children he was kept always near or about his father. He painted with diligence, but all the training he had was in his father's studio, and his father was no teacher; James Ward's own art had come to him instinctively, spontaneously almost. The privilege of seeing him at work should therefore, he considered, have been sufficient to animate his son with the same inspiration! But George was a more modest, perhaps a weaker, man than his father had been; certainly one unbitten with "divine discontent." He washed his father's brushes, he grounded his canvases; finally, when James

Ward's allegories began to spell ruin to his reputation, Sir Thomas Lawrence took pity on the unfortunate son, and commissioned him to make little copies of his great pictures, miniature replicas for presentation, answering the purpose that photography takes nowadays. George became expert at the work, and in this unambitious but lucrative field he continued happily until the death of the popular painter. Then there were no more portraits of which to make copies in miniature, and George was once more out of employment. But it is his father, and not himself, we hear lamenting. Once more things have gone "contrairy" with him, and not Sir Thomas Lawrence's widow, nor his sons and daughters, feel the decease so bitterly as the man whose son it has thrown out of employment.

Fortunately—to regard the matter from James's point of view—just about the time of Sir Thomas Lawrence's death, William Ward, junior, a most capable mezzotint engraver, fell ill, and was as ready to assist his cousin as his father had been to forward his brother's career, even at the expense of his own. George had been taught mezzotinting by Sam Reynolds, and, although his father's quarrel with his master had put an end to his apprenticeship, he was really proficient in the art—for, if he had no genius, he had many talents. William Ward, junior, threw a great deal of work into George's hands. The introduction of steel plates, however, and the substitution of them for copper, put a temporary damper on the trade. George Ward could not readily get softness or texture from the new material, and was too conscientious, too much of an artist, to be satisfied with the cold, hard results that were all he could achieve. He clung obstinately to the copper; while the publishers, eager for the greater number of impressions yielded by the harder material, would give commission for none other. This was a fresh misfortune, and James signalised it, as was his wont, by the discovery that

Sam Reynolds was a rogue (Roundcroft, February 11, 1857).

It was a "scoundrelly thing" for H. B. Chalon to paint in competition with James Ward; it was a "miserable business" for Sam Reynolds to do the work that George found impossible!

George was persuaded, urged, forced eventually, to abandon art, to give up everything that had hitherto filled his life and provided him with the means of subsistence, and . . . take to the manufacture of blacking!! James Ward relates that "about this time" (the time when George was struggling with the difficulties of steel-plate engraving) he met a "reduced foreign nobleman" who had invented a shoe polish. The polish, however, lacked commercial value, because a shower of rain reduced it to mud, and it had no abiding quality—it washed off easily. Here is the sequel:—

> I asked what he would think if I could invent one which should be waterproof. "Ah!" he said, "if you could do that it would be a fortune." . . . I devoted months to it. . . . (From a short MS., "The Prosy Side of an Artist's Life.")

Of course he succeeded, or thought he had succeeded, and George was the victim of his vanity. Ignorant of business, untrained, untutored, and unfit, he was set to manufacture his father's new "waterproof varnish." James was no chemist, George was no business man. The first lot was a complete failure; the trade was callous and gave no further orders, James was exasperated, and convinced that it was entirely George's fault. The stuff his father had made

> had had the power of restoring leather which was dried and apparently perished. . . . We had laid in a large stock of material at a great expense; but, alas! my son defeated it all by his own self-will . . . he thought he could get along without my assistance! I had brought it to such perfection that *without the black* I hung up bags of the finest tissue paper for days and weeks, and it held, as in a glass bottle (MS. "The Prosy Side of an Artist's Life").

But George, little of a business man as he proved himself, little practical or versed in worldliness, was yet too

intelligent to make blacking "*without the black*"! And, although the tact and delicacy that distinguished him throughout his dealings with his father prevented him dwelling upon this little flaw in the new invention, his endeavour to supply the deficiency proved disastrous. The whole preposterous bubble broke almost as soon as it was exposed to the test of market value. It was characteristic as an ebullition of James Ward's vanity. From any other point of view its futility was inexplicable. But this little craze for being considered a universal genius belonged to no particular period of James Ward's career. The poetry, the chemistry, and the competition with the old Italian masters, have their counterpart in an outrageous claim he makes in one of his MSS. to have been the real inventor of the Macadamized roads!!

The failure of the blacking factory was, however, a great blow, and on George Ward's unlucky head was poured the vials of his father's unjust wrath. In another series of letters he bewails the ill-luck that follows him, and thinks to prove it by such arguments as the following:—

> I have ever struggled to do the best for my family . . . you went to school at two and a half years old (!); and at one time Henry, yourself, Mrs. Jackson, Claude, Emma, and the two Somervilles were at the horrible (*sic*) boarding school, the drain to a good fortune (Roundcroft, 1857).

He excuses himself to his son for his poverty in a long and bitter tirade against almost every one he has ever known, his wife, his wife's mother and her son, his own sons, various lawyers, his former partner Daw, the "wicked tyrant, J. R. Smith," the

> accursed National Gallery, British Gallery, and Government, all of whom I accuse of want of wisdom, want of justice and truth, . . . the rascality of Sam Reynolds, at whose memory, even now, every nerve trembles (Roundcroft, February 11, 1857),

all of whom are indicated as having been in one huge conspiracy to ruin him.

And George can refuse nothing, oppose nothing, to a father so deeply and constantly injured. George Ward never extricated himself from the toils of his filial piety. It is pleasant to know that poetic justice was eventually his. That charming artist and amiable and able woman, Mrs. E. M. Ward, is his eldest daughter. But this was the only complete success he ever achieved.

To the last, however, he remained happily blind to the nature of his debt to that irascible father of his, over-estimating his talents, under-estimating his sour temper; dutiful, patient, respectful. George Ward had, indeed, a beautiful character. Not the least touching trait in it was his perpetual silence, a silence persevered in to the day of his death, as to the paralysing effect his father had had upon his life and development. No word of reproach ever passed his lips for the enemies the old man had raised around him, or for having deprived him of friends. He accepted the brutal insults of his father's criticisms.

I say you have not understood my pictures, I mean those of a poetic class; you have not a poetic imagination,

for instance.

George bowed to the judgment that he had proved an unremunerative investment, notwithstanding all that had been done for him. He never questioned the wisdom that had sent him to a "horrible boarding school" when he was two years and a half old, and started him selling blacking, in which there was no black, when he was forty! For him the standard of his father's powers was always the standard of his finest works. He loved the old man, believed in him, and stood by him through all his wearisome disputes, lawsuits, and endless accusations. He was by his bedside in that last scene of all, when he passed from his Roundcroft Cottage into the silence and peace of Eternity. It is not George Ward's life I am writing; but, incidentally, it is impossible to glance at its Christian humility of spirit, its continual cheerful sacrifice and selflessness, without a tribute of admiration.

Matilda Louisa, the eldest daughter and third child, was of a very different calibre from her brother. She was beautiful, frivolous, vain, in her extreme youth, coming into conflict more than once with her father's imperious selfishness, but not giving way under the impact—at least, not after her first experience.

This first experience was connected with the Chesterfield quarrel, to which allusion has already been made. It occurred in 1814, when James Ward was still at the zenith of his powers, entertaining the nobility by whom he was patronised, and behaving towards them in a way that can best be described only in his own language :—

> The last son I lost, the godson of a nobleman whose name he bore, was snatched from his mother's arms at a moment when I had a large party of friends to dine with me, all of them my superiors (*sic*), *so* I was constrained to keep the awful event a secret, apologise for Mrs. Ward not appearing, and pass the evening as if nothing had happened. Such troubles as these make me look with indifference at the sufferings of Job, and envy the situation of the martyr at the stake (!) (Newman Street, May 1817).

Lord Chesterfield was one of the noblemen who gave him many commissions. When he became aware of these family misfortunes, the death of the baby, Somerville Ward, and of Ward's mother-in-law, of whom during her lifetime James Ward was always complaining, but whose death he regarded as one of those troubles equal to, if not worse than, those to which Job was exposed, the kindly patron invited him to change the scene and come down to Bradby Hall, where he would not only benefit by the air and country surroundings, but could solace his wounded spirit by taking a few pictures of favourite pointers, with family portraits thrown in.

> I was received by the Earl with every mark of kindness. I found him to be one of the most amiable and generous of characters, but with an activity of movement bordering upon nervous irritability. He set me to work on the instant, and delighted to see me paint with such rapidity as I then had the power to do, but while I was with him I had no time to keep a regular journal,

VI

CHARCOAL BURNERS

(LUKE KENNY AND HIS WIFE)



for I painted constantly while I could see, and passed the evenings with him and the Company, making drawings and likenesses of his children and the persons visiting at the hall. The first thing I did was the "Bradby Cedar," a very large old Tree in the Park —with *Lord St. Helen's* and himself sitting under it. The next was the portrait of the present Earl, when he was eleven years old, upon his Shetland pony, as large as life, with the hounds in the Park as its background. This pleased him so well that he commissioned me to make a companion to it, his two daughters, which I represented in the Park—decorating a tame Fawn with a wreath of roses which they were placing round its neck.

On the 20th Sep. the Earl, with his characteristic liberality and kindness of feeling, gave me a draft for one hundred pounds—a proof how successfully he felt I was going on. Yet rapid as I was, he appeared as if he thought I required looking after to keep me industrious; besides the pleasure he appeared to take in witnessing my progress, he scarcely ever left me. He did not know that, in my professional practice, I required a curb rather than a spur—and one of his intimate friends observed to me that I worked too hard, saying, "You ought to relax more than you do, you'll wear yourself out. You must not mind the Earl; he is too impatient." But I was very happy, and my pleasure was in giving him pleasure—and I never feel more at home under the roof of the great (*sic*), and I have reason to think that it would have continued for life but for an unfortunate circumstance which tended to shorten the connection . . . (Newman Street, 1814).

This unfortunate circumstance was the receipt of a letter from home stating that his eldest daughter was seriously ill. He expressed the doubt, the genuineness of which we may question, as to whether he ought not to throw up his commission and return home to assist in the nursing. Very good-naturedly Lord Chesterfield pooh-poohed the suggestion, and made instead the counter proposition that Ward's daughter should, as soon as she was convalescent, join him at Bradby.

We may question also whether the serious illness was not a diplomatic one in order to obtain the invitation that promptly followed. In any case, within a very few days the young lady had sufficiently recovered to be able to join her father. Again he relates with evident pride how well she was received, that, instead of taking her meals

with the housekeeper, she is considered as one of the family, and that the Earl's niece, Miss Smelt, has taken her under her particular care, and is most delighted with her gaiety, high spirits, and general charm. So James paints and Matilda frisks and frolics, and the Earl and the house party look on with apparent content until the arrival of Lieutenant Stanhope, the Earl's nephew, fresh from the campaign, wounded, pale, and interesting. Between him and Matilda there springs up something between a flirtation and a love affair. Matilda's high spirits captivate the young man, and her charm completes what her beauty had commenced. One perceives that at first James Ward is rather proud and somewhat pleased.

> The Earl discovered it first and then myself, and I was thrown into the greatest confusion of mind and extreme perplexity. Nothing could be greater satisfaction to me or more gratification to my pride than a family connection with the Earl of Chesterfield, but to allow of such an intercourse without his sanction I could not bear the thought of—and finding my caution to my daughter unheeded, I took the first opportunity to state to the Earl what he and myself had observed, and asked him if he would approve of its going forward. He said, "No! by no means; I think it would be a very bad thing!" This made me very watchful, and very determined with my Daughter. This disturbed me in my studies, while it appeared to be without effect, and I found that with the family, and with the two parties, all of whom I have reason to believe thought *I* wished to prevent that which I would have wished of all things to have taken place, with the Earl's sanction (*sic*)—my feelings may be supposed at having by this unlucky event brought disturbance into such a high family where all was harmony.
>
> It was therefore thought advisable by the Earl, as well as myself, that I should return to town, and here ended the most happy, and most honourable connection that heart could wish—but it left my mind in a state of confusion almost bordering on madness.

The condition of mind in which the abrupt termination of her first love affair left his daughter, of course, appears to the father of minor importance. Nor, indeed, had her affections apparently become deeply engaged; for in a few short months we find her receiving the attentions of

her father's friend, John Jackson, R.A., with evident pleasure, and playing the contemporary game of mingled coyness and encouragement with tact and gaiety.

There is no doubt that at this period of her life Miss Matilda Ward was of a flirtatious disposition; she had numerous admirers, and, as appears later, was fully conscious of her beauty. The Jackson episode might have terminated, even as the Stanhope incident, had it not been for the sudden and unexpected opposition of her father. He forbade his old friend the house and the studio, he admonished his daughter severely, and commenced to practise upon her the disciplinary measures prevalent in the eighteenth century. Then, indeed, she broke out in rebellion, discovered the somewhat elderly painter to be her "fate," and fought so well and so stubbornly for him that she eventually wore down the opposition of the egoist, and won from him a reluctant consent to her marriage.

James Ward had not been, however, without reason in his opposition. John Jackson was forty years of age, a widower with one child, that child not being much younger than the girl he wished to marry. But Ward made his case appear sordid and ugly by the way he put it.

> I dreaded the event, which actually did take place, of his death, leaving her with a family, and before he had lived long enough to make provision for them. And also for this circumstance; it left *me* at a critical time (he is engaged on the Waterloo Allegory) totally destitute of a housekeeper! And through which, after my wife's death, I found my two servants to have robbed me to an enormous extent, and after being turned away, married each other. No language can describe my mortification and disappointment!

The mortification and disappointment were partially, no doubt, due to the son-in-law's lack of social, perhaps of artistic, ambitions. Matilda, in a letter written shortly after her marriage, naïvely expresses the family view. By this time James Ward has become, if not reconciled, at least resigned, to her marriage, and his daughter writes as if sure of his sympathy.

When I was first married I saw not the besetments that had been around me. I had to bestir myself, to shake off my strong prejudices. How difficult I found it to welcome a humble Methodist preacher in the room of a carriage connection (*sic*), to be termed "Methodist" in the rooms of the genteel and lady-like Churchwomen, to resist the adorning of my beautiful person with gold and costly apparel, to fight against the indulgence of my little innocent, as I then thought, fancy, to save that money, to which I thought I had a right as the wife of a man in high connection, to spend in decorations for my table. And, oh! what a battle it was when presented with a fine lace robe for my darling lovely infant's christening, simply to devote him to the Lord without the parade of a grand party (January 21, 1824).

John Jackson's piety was of a very different calibre from his father-in-law's. The aristocracy, except so far as they bought and commissioned his pictures, were of no interest to him. He belonged to a set of Primitive Methodists, and the simplicity of their tenets, including as they did a complete humility of life, a sacrifice of a certain proportion of time and substance to the poorer brethren, was carried out scrupulously by him, and very soon by his wife also. We can see the struggles of the high-spirited beauty as she realises that there is no room for display in her new life, that her husband has no toleration for the fallacious arguments that have supported her father's extravagances. Here is her answer to one of those peculiarly stilted religious epistles that Ward preserved with such pride :—

I could not help smiling on hearing you fancy you were not quite right, perhaps, in having a footman going about with a silver band on his hat. I suppose that, even as a professing Christian, we must submit to take up our cross in the way of worldly duties (January 31, 1824).

But she is soon convinced that her cross need not take the form of footmen and fine raiment. Perhaps the correspondence shows a little too much eagerness to air her new convictions, to impress them upon her father.

John Jackson gives away with both hands, he confines his own requirements and his wife's to the extreme limit

of necessity, and James Ward grows furiously indignant again and again at what he cannot help regarding as carelessness and want of foresight for the needs of a constantly increasing family. "The Lord will provide," answers John Jackson calmly enough.

And soon his wife has ceased to desire anything but to live up to his standard; she echoes his phrases.

> My husband is my dearest earthly blessing (writes the once frivolous girl). I am perfectly happy here in peace and contentment, praying that I were more deserving the numberless blessings I enjoy. I do indeed feel myself free from all earthly anxiety in this sweet little cottage with him. . . .
>
> It has been a lovely season; the fruit here bends the branches to the earth with their weight.
>
> You know not half my husband's virtues, yet, believe me, he is a being of a very superior order . . . four years I have been his wife, and his attention has been unremitting, tender, and devoted. I have never once seen him roused by angry passion. In gentleness and patience he has borne all my little pets . . . it is not possible for me to utter all the amiability and nobleness of his disposition (Lee, August 11, 1826).

She remained happy and contented until her husband's death at the comparatively early age of fifty-three. This event seemed, to her father at least, to justify all his misgivings and warnings, and to entitle him to reiterate his constantly expressed opinion of the heinousness of the offence against his, James Ward's, peace of mind, of which John Jackson had been guilty.

Unfortunately, the time he chose to express these views was the moment when John Jackson lay dying, and all the tenderness and love that his exemplary life and example had aroused in his wife's bosom were seething and poignant in the agony of the approaching parting. Filial respect, duty, obligation were, for once, flung to the wind. She could not bear that the shadow of blame should rest on that beloved head, now prone upon the pillow. She knew, none better, how his life had vindicated, his death was testifying, his beautiful creed; she knew all he had been, and was still, to her, and proved herself all

woman and sweet wife as she turned against her father, and ordered him from the house of death which he was desecrating with his worldliness and his talk of earthly things.

But James saw not then, nor ever, that she had justification for her attitude toward him. He could see no fault in his own conduct. His intentions had been, as always, of the best. He came, when he heard of his son-in-law's approaching death, fully prepared to help; he wailed loudly over the ingratitude of his reception. He offered to sit up with Jackson, but Matilda would not let him. She would not even permit him to enter the sick-room until she had administered the sleeping draught "which," as Ward wrote,

> put him in his last sleep, and in that state only did I see him.

She refused to allow the dying man to be disturbed by being reminded of his affairs, of his intestacy, of the poverty into which his family would be plunged. She fought for the sanctity and silence of his passing, without a thought for any one's feelings but his. She soothed and guarded his death-bed until he had drifted past pain into unconsciousness, until he was safe, as she truly believed, in his Father's keeping. Then, and then only, did she open his door to her father.

Very regrettable, and perhaps indefensible, were the letters that passed between father and daughter in the first days of her widowhood; but the poor thing was all torn and bleeding in the wrenching away from her of her prop and support. Every touch on her wound agonised her past endurance, and, indeed, James Ward's touch was none too tender. He says,

> What I suffered in insults would fill a volume . . . (Roundcroft, January 1845).

But a volume, too, could have been filled with his daughter's tears and wretchedness. She was "widowed indeed," and only herself knew what she had lost. There was no one with tact enough to negotiate between

father and daughter. George tried, but it was too soon ; both of them were too sore. James could not keep from alluding to the circumstances of the family ; Matilda cared for nothing but that her father should acknowledge her husband was a saint. Failing this, she rejected his offer of help, flung herself rather on the charity of strangers, and, in an unfortunate moment, which inflamed her father beyond hope of reconciliation, wrote to the governors of the Royal Academy explaining her situation, and saying she was "penniless and friendless."

Thus, so far as any possibility of being of real comfort or assistance to one another, ended the relations of James Ward and his eldest daughter. He was naturally furious when mutual friends expressed their surprise at the necessity for such an appeal.

> I am treated as a monster. Ellerby (one of the council) was the first to attack me, which he did in the street, saying he thought my religion would have taught me to act differently to my daughter and her children! General Phipps treated me like a brute, and compelled me to explain. When I had done so he admitted the falseness of the impression under which he had laboured . . . (Roundcroft, January 1845).

A truce was eventually patched up between them, and Ward was allowed to see his grandchildren. But their approachment was very gradual, and, though the wound was skimmed over, it cannot be said ever to have healed soundly and from the bottom.

The next daughter to Matilda died at the early age of sixteen. With her alone of all his children there is extant no relation of quarrel or difference of opinion. James writes about "her sweetness and amiability of disposition," and states that she was "ever his favourite child." (Newman Street, December 24, 1817.)

Of the others there is only one more of whom it is necessary to speak, for neither of the godsons of Lord Somerville survived their childhood. The first died a mere infant in 1814, as already related, on the eve of a

dinner party, and the other, Somerville Man, in 1821, in his eleventh year.

James Claude, who lived until he was thirty-six, was twice adjudicated bankrupt, and once accused of dishonesty; he was the black sheep, without which no family can be said to be complete. In truth, however, his blackness does not seem to have been of a very deep or serious character. The letters of his that lie before me are rather pathetic than blackguardly. It is possible that only such a father as his could have received them unmoved, or replied to them in the harsh manner in which James Ward treated the prodigal.

Claude had got into debt when he was a mere lad, and debt in those days was a more serious matter than it is now. It meant imprisonment, it meant being treated as a common malefactor, it meant incapacitating him from earning his own living, and deprivation of the Government employment which he had held from the age of nineteen until those very early extravagances had forced him to relinquish it. Perhaps he was a scapegrace, but no boy or man who was utterly hardened or irretrievably a sinner could have penned these letters.

James accused him of callousness, of ingratitude, treachery, dissipation, of every crime in the calendar. He helped him, notwithstanding, again and again, but he never freed him. In plain truth, the family faculty for finance was so imperfectly developed that it is not surprising to see James Ward muddling and tinkering, George and Matilda muddling and commenting, and Claude muddling and entangled, when a very small modicum of business ability would not only have saved the whole family from the financial straits to which one and all were reduced, but have given them all an opportunity of living comfortably with the aid of a fortune which, at one time quite great, was never really as hopeless as the correspondence would lead one to suppose.

Claude contracted his debts, and got into the embroglio from which he never extricated himself, at the time when

his father's income could not have been less than five thousand a year, when there was open house kept for the aristocratic patrons, and a footman with the "silver band on his hat" was an integral part of the establishment. At this period James Ward was driving to his appointments in a "phaeton and pair," and maintaining the appearance of a man of substance. He complained of Claude's going to "one of the most expensive Taylors in Bond Street," ordering "from the Queen's harness maker a splendid set of harness fit for the Queen," and "looking out for the finest horse" (letter to J. Myers, July 11, 1834).

But the fault was not entirely with the young clerk in the Ordnance Department, who should have lived on his salary of seventy pounds a year. It was a little with the father, whose ostentatious humility, as one might call it, gave his sons the impression that they could count upon his support to maintain them in similar state. Anyway, Claude's story followed the conventional lines of stories of prodigal sons. His father turned him out of the house. He lost his situation in the Ordnance Department, he enlisted in the army and was sent abroad, fell ill, was shipped home again, discharged on account of his health, and died at thirty-six, broken and humiliated.

There were various incidents in his downfall which accentuated and increased the state of family feud in which all Ward's children became gradually embroiled under the influence of their father's unhappy temper. First George, and then Matilda, helped to the best of their abilities this affectionate, weak, and erring brother. James was always banishing and fighting with one or the other of them over what he called the "unfilial" part they played in going against his authority. Every friend, every acquaintance, who helped Claude became a personal enemy of James's. There was a Mr. Coxe, for instance, at whose house Claude lodged for a time, and this man called upon James to consult with him as to whether something could be done to mitigate Claude's circumstances and restore him to his peace of

mind. Here is James's relation of the incident to his son :—

> To my astonishment he burst upon me with all the foaming fury of a bull dog. When his unmeaning rage was abated (not without my folly of suffering my voice to assume the key-tone almost of his own) he asked me to shake hands and come to dinner with him. Was it with your knowledge or by your instigation Mr. Peter Coxe broke into my private study to insult me with such brutality? Your unremittingly tormented Father (March 1827).

Peter Coxe, by the way, was the author of "The Social Day," a poem in four cantos, published 1823, and illustrated by James Ward! Claude's conciliatory note has no other result than an order, under pain of his father's even more severe displeasure, to cease living under the same roof as the offending Mr. Coxe. And, although Claude begs for an alteration of this sentence, and points out that, in order to pay his debts, he is living on ten shillings a week, and many and many a day would have to go without breakfast or dinner but for the kindness of this same Coxe, who allows him to share his meals, James Ward is inflexible.

The next person who is moved to take pity on the poor prodigal is, of course, that saint upon earth, in the eyes of his wife, John Jackson. With Matilda and her husband in their country cottage Claude finds refuge when the Bow Street runners are after him. But even this is an offence to the father, and when, from the kindly shelter of "The Grove," Claude writes begging for a loan of five pounds, he refuses to give it, complains of the treatment he has always had from Matilda, and, in the following somewhat intricate sentence, explains his feelings :—

> The cobweb or covering of affected kindness was thrown over the phantom of disrespect, and gripped me in its benumbing grasp the last time I visited "The Grove." (Newman Street, July 5, 1837.)

VII

COAST SCENE. STORM



Claude writes again a humble and beseeching letter. Here is the reply :—

> It is impossible for me to help you. I am again thrown into madness, my head streaming with surging pain, and every nerve trembling with indignation. . . . You talk of my health and happiness, who, but for my religion, would put myself out of the way of it all in a moment. What can make me happy ? A poor, wretched, abused, deserted slave ! Talk not to me of Matilda and Jackson ; it is infernal, relentless cruelty, cold-blooded and horrible. You ask who you associate with that is disagreeable to me. Are you not day by day with a wretch, I repeat it, a wretch, and if there was a stronger term I would use it, and are you not sanctioned in it by my daughter and her husband ? Could any man conduct his own affairs more improperly ? (Roundcroft, July 1837.)

The "wretch" whom his unfortunate son occasionally sees is the Coxe of the foregoing. Claude is never without a certain sense of shame and unhappiness as to his position. He says again and again in his letters that he is almost living on Matilda and Jackson, and, when he feels their circumstances to be rather straitened, he lessens his visits to them, and dines there only twice or three times a week, on other occasions going without any food at all. He says he is in rags, and George has given him clothes.

Altogether it is a miserable and pitiable story. There is no doubt that Claude was a constant drain upon his father's fluctuating and decreasing means ; yet one pities him. If he did ill, he apparently meant well. And he is, like George, never without a yearning affection and respect for the harsh yet upright father. Writing from India, when his health is broken and he is on the eve of being invalided home, he alludes almost with passionate regret to the feuds that he hears are now dividing those who are still so dear to him. He longs with all the strength that is left in him to hear that the various interests have been reconciled and that peace once more reigns amongst them.

Poor fellow ! this was an unrealised dream ! James

Ward ended his life as he had begun it, at war with circumstances and surroundings. He ended it an old man, a very old man, whose ninety odd years of professing Christianity had left him deaf to the one message of "peace on earth, good will towards all men," which, had he heard and comprehended it aright, might have made music of the jangled discord of his life.

LIST OF WORKS ENGRAVED BY JAMES WARD, R.A.

1. ADONIS. J. WARD.

(Lithograph.)

One of the series of fourteen celebrated horses, painted, and drawn on stone, by James Ward (See Nos. 21, 24, 31, 50, 52, 55, 58, 59, 60, 61, 63, 74, 80). Under, *James Ward R.A. Pinxt et Delt Adonis London Pubd May 1st* 1824 *R Ackermann Strand.* W. $18\frac{11}{16}$; H. $14\frac{1}{2}$; Sub. W. $17\frac{11}{16}$; H. $13\frac{3}{16}$.

"Adonis, The favourite Charger of his late Most Gracious Majesty King George the Third. His Majesty rode this Horse upon his birthday in the year 1799, when he reviewed the whole of the London Volunteers in Hyde-Park." (James Ward's Note.)

This horse was the one used as the model for the famous picture of the "Boa Constrictor seizing Man and Horse." The picture was shipped to America, and lost at sea. A small replica of it is at Trentham in the collection of the Duke of Sutherland.

2. THE ALPINE TRAVELLER. NORTHCOTE.

Open air scene. Lady riding on a mule; white gown, velvet jacket, trimmed with ermine. Looking towards front; right hand holds hat, blown up by wind; left grasps edge of side saddle. Mule bears bells and tassels, snow shoes. White dog, right ear black, leaps up at mule, barking; spiked collar. Behind, and below, equestrian figure; boy leads another mule, stick in his left hand. Mountain boulders rise sheer to left; tree branches overhang. Under, *Published Augt* 1. 1804, *by John Jeffryes, Clapham*

Road. J. Northcote R.A. pinxt J. Ward sculpt. Sub. H. 22 ; W. 17⅜.

I. As described.
II. Title, "The Alpine Traveller," added.
III. Printed in colours.

3. THE ANGRY FATHER. Opie.

To left, in arm chair, elderly man seated. White cravat, long coat, large buttons, knee-breeches, silken hose ; expression and attitude extreme anger ; holds letter extended in left hand, gesticulates with right. Woman bends over back of chair towards him, speaking, white cap tied under chin, folded cross-over, left arm, with which she demonstrates, bare to elbow. Young girl, short curling hair, simple gown, low neck, elbow sleeves, sash falling across from left to right, head drooping, slightly turned to left, expression of petulant distress, plays with beads on neck with right hand ; left arm hangs down by her side, palm turned outward. At her father's feet open box from which he has mulcted accusing letter. To left, heavy draped curtain. An arched entrance seen behind girl. On letter in father's hand can be read :—

Adorable Charmer

I am in.....

Eliza.....

eternally your

Henry

Under, in engraver's handwriting in pencil, *The Angry Father 5 finished Painted by J. Opie Esqr R.A. Engd. by James Ward.* H. 29 ; Sub. 26 ; W. 19⅛. (Impression cut.)

Presented by engraver to British Museum together with four progress proofs.

4. (LORD ASHBURTON, LORD SHELBURNE, AND COLONEL BARRÉ.) (REYNOLDS.)

T.Q.L.'s, Lord Ashburton sitting on left, looking towards right, chancellor's robes, right hand holding papers; behind table to centre Colonel Barré standing, directed and facing towards right; to right Lord Shelburne sitting, facing and looking towards left, robes of the Garter. Under, in centre arms, motto, PROBITATE ET LABORE, *Painted by T Lawrence Esqr R.A. Principal Painter in Ordinary to His Majesty. Engraved by J. Ward A.R.A. Painter & Engraver in Mezzotinto to H.R.H. the Prince of Wales. From a Picture in the Possession of Sir Francis Baring Bart.* W. 25¾; H. 22; Sub. 18.

I. Before inscription, with fourteen progress proofs.
II. At bottom to right, *Proof.*
III. As described.
IV. *T Lawrence* to *Majesty* erased, instead *Sir Joshua Reynolds.*

LORD ASHBURTON was the younger son of John Dunning of Ashburton. Born 1731; died 1783. He married the daughter of John Baring of Larkbear, Devonshire, and his brother-in-law, Francis, afterwards Sir Francis Baring, founded the eminent financial house of Baring Brothers. Lord Ashburton was a famous lawyer, Solicitor-General in the Duke of Grafton's Administration. His was the resolution that "the influence of the Crown has increased, is increasing, and ought to be diminished"; but as he subsequently accepted a sinecure office and pension, he somewhat stultified his professions.

ISAAC BARRÉ. Started life as an attorney, and ended it as a colonel of dragoons. In the interim he was a politician, and sat for Chipping Wycombe from 1761 to 1774. His friendship for Lord Ashburton was cemented by their mutual opposition to the taxation of America; and among other offences attributed to him by the North Administration was that of being the author of the letters of Junius. He was godfather to Lord Ashburton's second son.

WILLIAM PETTY FITZMAURICE, second Earl of Shelburne, and first Marquess of Lansdowne. Born 1737; died 1805.

5. (SIR FRANCIS AND CHARLES BARING, AND CHARLES WALL.) LAWRENCE.

Full T.Q.L.'s, Sir Francis sitting on left, directed slightly to left, facing and looking towards right, plain dress, right hand holding paper, left hand to ear as listening; Charles in centre behind table, looking to left; to right Mr. Wall, directed to left, hands on large ledger on table before him, trees in distance to left. Under, in centre arms, motto, PROBITATE ET LABORE, *Painted by T Lawrence Esqr R.A. Principal Painter in Ordinary to His Majesty. Engraved by J. Ward A.R.A. Painter & Engraver in Mezzotinto to H.R.H the Prince of Wales. From a Picture in the Possession of Sir Francis Baring Bart.* W. 25¾; H. 22; Sub. 17⅞.

I. Before inscription, with eleven progress proofs.
II. At bottom to right, *Proof.*
III. As described.

SIR FRANCIS BARING. Born 1740; died 1829. He was the founder of the house of Baring Brothers, the grandson of a Swiss Lutheran minister, the son of an obscure cloth manufacturer. He was stone deaf, and had nothing therefore to distract him from the pursuit of money-making, into which he plunged himself with all the passion and intensity that more fortunate youths devote to the pleasures of the town. And with complete success; if he heard nothing but the chinking of the money bags, they chinked ever fuller music to him, and he is computed to have made something like seven millions in as many decades. This, before the advent of the South African multi-millionaires, was accounted wealth, and made him remarkable. He was Chairman of the East India Company, and for his services in this capacity was created a Baronet in 1793.

CHARLES BARING was his brother; CHARLES WALL was primarily his secretary, and ultimately his son-in-law.

COLONEL BARRÉ. REYNOLDS.

See "Lord Ashburton, etc.," No. 4.

6. MASTER BETTY. Burch.

H.L., in square border, directed to front, facing and looking towards right, frilled collar. Under, *Painted by H Burch. Engraved by J Ward, Painter & Engraver to H.R.H. the Prince of Wales. William Henry West Betty. Ætatis Suæ* 13. *London Published July* 1 1805 *by Mr Betty at Messrs Colnaghi & Co Printsellers Cockspur Street.* H. 15; Sub. $12\frac{3}{4}$; W. 11; I.B.H. $8\frac{1}{2}$; W. $6\frac{3}{4}$.

In British Museum are eight progress proofs, the last inscribed in pencil in James Ward's handwriting "Painted by Burch in Miniature. Engraved by James Ward. Master Betty. Believed never to have been published."

Chaloner Smith refers to a lettered impression, No. 976 in Evans's Catalogue.

Master Betty. Born 1791; died 1874. "The Infant Roscius," a young actor who as an infant phenomenon captured the imagination and suffrage of the town, and who in intelligent middle age failed to retain it.

7. MASTER BETTY. Northcote.

H.L., standing, directed slightly to left, facing and looking towards right, wide collar, dark dress, cloak across left shoulder. Under, *Painted by J Northcote Esqr R.A. Engraved by J. Ward Painter & Engraver to H.R.H. the Prince of Wales. Wm Henry West Betty, Ætatis Suæ* 13 *From the first and only original Portrait in the possession of Thos Lister Parker Esqr. Published March* 16 1805, *by Mr Betty, at Messrs Colnaghi & Co. Printsellers, Cockspur Street.* H. $14\frac{7}{8}$; Sub. $13\frac{1}{8}$; W. $10\frac{7}{8}$.

I. Before any inscription, with four progress proofs.
II. Inscription in open letters.
III. As described.

With engraver's works in British Museum are five progress and one finished proofs.

8. MRS. BILLINGTON. Reynolds.

W.L., standing, directed slightly to left, facing and looking towards right; hair loose, necklace, light robe; hands holding open book of music before her; above her to left a cherub about to place a wreath on her head, to right a group of four cherubs singing; clouds in background. Under, *Painted by Sir Joshua Reynolds. Engraved by Jas Ward Painter & Engraver to H.R.H. the Prince of Wales. Mrs. Billington, as St Cecilia. From the Original Picture by Sr Joshua Reynolds in the Possession of M. Bryan Esqr.*

Hark! the numbers soft and clear gently steal upon the ear. Pope's Ode on St Cecilia's Day.

London: Pubd Jany 10, 1803, *by Messrs Wards & Co No* 6 *Newman Street.* H. $25\frac{3}{4}$; Sub. $24\frac{7}{8}$; W. $16\frac{1}{2}$.

I. Before any inscription, with eight progress proofs.
II. Inscription in open letters.
III. As described.

Mrs. Billington. Born 1768; died 1819. According to the *Dictionary of National Biography* she was the greatest singer England ever produced, but contemporary opinions differ considerably. In any case, she was a highly successful singer and actress, and was heard at Covent Garden and in oratorio. She was the heroine of some very disreputable *Memoirs*, for which, notwithstanding that she took action against the publishers, her private life seems to have given some foundation. She was suspected of murdering her first husband, and it is possible that she died from the effect of the treatment she received from her second, thus getting nearer to the ideal of poetic justice than is usually the case.

She was a favourite subject with the painters and engravers of the day. Cosway, Downman, and Daniel painted her in miniature; Stothard and Van Assen in water-colour; Burke, Heath, Bartolozzi, Dunkarton, Pastorini, and Cardon engraved her; and the portrait of Clara, in the "Duenna," No. 82 of the *Life and Works of John Raphael Smith*, is also supposed to be a picture of this artiste.

VIII

CORNER OF THE HARROW ROAD



9. BIRD KEEPER'S REPAST. J. Ward.

Open landscape. Young boy, long curls, slouch hat, knee-breeches, buckled shoes, seated at fringe of cornfield. Food in left hand, large knife in right, head thrown upward, giving thanks. Dog crouched at his feet, left paw on boy's right foot. Stone ewer, horn, onions, etc., to left of boy. Background of bent corn; to left, and over head, clouds. H. $23\frac{1}{2}$; Sub. $22\frac{7}{16}$; W. $18\frac{11}{16}$.

Eleven progress proofs in British Museum.

10. A BOY EMPLOYED IN BURNING WEEDS.

G. Morland.

Rustic scene. Ale-house, porch, thatched roof; quaint sign, lion rampant. Two children in doorway. In foreground, farmer on horse, reins and stick in right hand, mug in left; talks to woman in cap with ribbon. Barn behind them; wall, with clothes drying. At left, boy burning bracken; dog. Spreading beech-trees; distant church spire can be seen. Underneath, in open letters, *A Boy Employed In Burning The Weeds Garcon Mettant Le Feu Aux Mauvaises Herbes Published as the Act directs March* 1799 *by Colnaghi Sala & Co Pall Mall.* Sub. W. $23\frac{3}{4}$; H. 18.

In the British Museum there is a proof of this engraving, with a note by James Ward pasted on the back, "A View in Leicestershire. Painted by George Morland. Engraved by James Ward. This was the next to the Rocking horse, was put into the hands of a Printer who did not understand the method of Mezzotinta, and spoiled the plate. I believe there is not one impression equal to this."—J. W.

The picture, formerly in the possession of Sir Oscar Clayton, is now in the National Gallery, and in the catalogue is described, for no apparent reason, as: "Door of a Village Inn."

11. EDMUND BURKE. Hickey.

Bust on pedestal, directed towards right. Under, *From a Bust by I. Hickey Sculptor to His Royal Highness the Prince of Wales. Engraved by I. Ward. Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. The Right Honble Edmund Burke From the Bust in the collection at Wentworth Dedicated (with permission) to The Right Honble Earl Fitzwilliam. Non sibi sed toto genitum se credere Mundo. Juvenal. (Publish'd by I. Hickey No* 128 *Oxford Street.)* H. 19⅞; Sub. 18; W. 14.

I. Before any inscription.

II. Inscribed in scratched lettering (name in open letters): *From a Bust by I. Hickey Sculptor to His Royal Highness the Prince of Wales. Engraved by I. Ward. Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. The Right Honble Edmund Burke Publish'd by I. Hickey No* 128 *Oxford Street.*

III. As described.

IV. With publication altered to: *London Sold by Josh Read, No* 133, *Pall Mall.*

Edmund Burke. Born 1729; died 1797. Politician, orator, man of letters. See *Life and Works of John Raphael Smith*, p. 77.

12. RICHARD BURKE. Reynolds.

H.L., directed slightly to right, facing and looking towards left, lace frill, plain coat. Under, *Joshua Reynolds Eqs Pinxt James Ward Sculpt Painter & Engraver in Mezzotinto to his Royal Highneſs the Prince of Wales. Richard Burke Obiit. Aug.* 2. 1794. *At.* (sic) 36.

As precious Gums are not for common fire,
They but perfume the Temple and expire;
So was he soon exhaled and vanish'd hence
A short sweet Odour at a Vast expence.

O Dolor atque Decus London Pubd March 1. 1795, *by J Ward No* 13 *Southampton Row Paddington.* H. 15; Sub. 13; W. 12⅞.

I. Before inscription.

II. Inscription in open letters, with eccentricities of spelling, such as *Mezziotinto*, *At.*, and *Doler.*

III. As described.

IV. Address altered to *Pub July* 5. 1800 *by Messrs Wards & Co No* 6 *Newman Street, London.*

V. Modern.

Richard Burke. Only son of Edmund Burke, whose death shattered his father's life and broke his heart. Chaloner Smith says: "Edmund Burke was so pleased with the execution of this print, that he presented the copyright of it to the engraver."

13. REV. J. A. BUSFEILD. J. Ward.

T.Q.L., sitting, directed, facing, and looking towards left; bands, black gown; right hand extended, left hand on book upright on table to right; a window behind, screen to left. Under, in fine and open letters: *The Revd Johnson Atkinson Busfeild, D.D. Painted & Engraved by James Ward, R.A. Painter & Engraver in Mezzotinto to H.R.H. the Prince Regent. Published at* 6, *Newman Street.* H. 20; Sub. 17⅞; W. 14.

I. Before any inscription, with fifteen progress proofs.

II. As described.

III. The lettering strengthened; publication line reads: *Published January* 28*th* 1820 *by James Ward No* 6, *Newman Street, London.*

Born 3rd July 1775. Third son of Johnson Atkinson, M.D., of Leeds, who took the additional name of Busfeild. Educated at Clare Hall, Cambridge. Appointed rector of St. Michael, Wood Street, and St. Mary, Staining, London, in 1821. Died 12th January 1849.

14. MADAME CHEVALIER. Henard.

W.L., advancing towards left, giving water out of her hands to a negro, who is sitting at trunk of tree to left, forest and river in distance to right. Under, *Charles Henard delineavit. James Ward sculpsit. Mdme Chevalier in the Character of Virginia giving water to the Negro. Opera of Paul & Virginia. Mdme Chevalier donnant a boire au Negre dans le Role de Virginie. Dans l'Opera de Paul & Virginie. London, Published Augt*, 1799 *& Sold by the Author No* 14 *Hanover Street, Hanover Square.* H. 20; Sub. $17\frac{3}{8}$; W. 16; Sub. 14.

I. Before inscription, with ten progress proofs.
II. As described.

15. CHILDREN BATHING. (Hoppner Children.) Hoppner.

W.L.'s, on left a young boy standing, directed to left, facing towards and looking to front, wide collar, hands unbuttoning jacket; in centre on bank of stream two children sitting, nearly undressed, trees and landscape in background. Under, *Painted by I Hoppner R.A. Portrait Painter to His R.H. the Prince of Wales. Engraved by James Ward, Painter & Engraver to His R H the Prince of Wales. Children Bathing. Publish'd April 1st* 1799 *by Ward & Co at Mr Says No* 78 *Charlotte Street, Portland Chapel.* H. 22; Sub. $21\frac{1}{2}$; W. $18\frac{1}{8}$.

I. Before any inscription.
II. As described.
III. Inscription reads: *Painted by J. Hoppner, R.A. Portrait Painter to His R.H. the Prince of Wales Engraved by James Ward, Painter & Engraver to His R.H. the Prince of Wales. Children Bathing. Pub. July* 11, 1800, *by Messrs Wards & Co No* 6, *Newman Street, London.*

Three progress, one finished proof, and a cut impression printed in colours in British Museum.

16. CHRIST TAKEN DOWN FROM THE CROSS.

DIETRICY.

Open landscape. Two men bend under the body of Christ, which has just been lowered from cross. The Magdalen, and another woman, stand near weeping. Behind them cross bearing inscription; man removing ladder, another descending, mantle on left arm. Joseph of Arimathea, robes and turban, looks down at boy carrying charger, cup and cloths. To right, in shadow, the mother of Christ sits grief-stricken, women about her. In foreground, shroud. Light centred on group at foot of cross. H. $28\frac{7}{8}$; W. $22\frac{1}{2}$; Sub. H. $25\frac{9}{16}$; W. $21\frac{1}{4}$.

There are three progress proofs in the British Museum marked 5, 6, and 7, and a pencil note by the engraver saying the early states were destroyed.

17. DUKE OF CLARENCE. SHEE.

W.L., standing to front, facing and looking towards right, robes of the Garter, right hand on hip, left hand holding scroll, to left table with papers and books, and fluted pillar behind, in distance to right roofs of large buildings. Under, *His Royal Highness the Duke of Clarence Engraved from the Original Picture Painted for the town of Liverpool by M. Ar. Shee, Esqr R.A. & Dedicated to the Mayor Corporation & Merchants of the said Town By their most Obedt Servant Jas Ward. Engraved by Jas Ward. Painter and Engraver to His R.H. the Prince of Wales and Published April* 2 1801 *by Messrs Wards & Co No* 6 *Newman Street London.* H. $25\frac{3}{4}$; Sub. $24\frac{1}{2}$; W. 18.

I. Before inscription, with eight progress proofs.

II. Inscription in open letters.

III. As described.

Afterwards William IV.

18. THE CLEAN FACE REWARDED. J. Ward.

On table, in middle of bedroom, a small child stands, dressed, holding long clothed doll in arms; nurse, mob cap, cross-over and apron, ties ribbon round child. Mother, seated in high-backed chair, leans forward, folded arms on table, looking across at girl, low-necked dress, short sleeves, curls on left shoulder, holding book in left hand, right hand clasped on left wrist. Another girl stands near her lifting up dress with right hand to show a watch which is hanging from a chain. To left, boy climbs on to four-post bed to tickle face of sleeping infant with kitten's tail. Under, *Painted & Engraved by Jas Ward Painter & Engraver to H.R.H. the Prince of Wales The Clean Face Rewarded L'Enfant Recompensé.* W. $23\frac{3}{4}$; H. $18\frac{13}{16}$; Sub. $17\frac{13}{16}$.

In British Museum with eight interesting progress proofs on three different papers.

19. WILLIAM CLEAVER. Hoppner.

T.Q.L., sitting, directed and facing slightly to left, looking to front, episcopal robes, hat on knee, Brasenose College in distance to left. Under, *Del J. Hoppner R.A. Sculpsit J. Ward. Viro admodum Reverendo Gulielmo Cleaver, S. T. P. Episcopo Bangoriensi, nec non Collegii Ænei Nasi apud Oxonienses Principali Ejusdem Collegii Pietas. Published as the Act directs.* H. $19\frac{7}{8}$; Sub. $18\frac{3}{4}$; W. 14.

I. Before inscription.

II. As described.

In British Museum are five progress proofs.

William Cleaver. Born 1742; died 1815. Eldest son of Rev. William Cleaver, and brother of Archbishop Cleaver. He was successively Vicar of Northop and Prebendary of Westminster, 1784; Master of Brasenose College, 1785; Bishop of Chester, 1787; of Bangor, 1800, and St. Asaph, 1806. He is chiefly memorable from having been mentioned in De Quincey's *English Opium-Eater.*

20. GEORGE FREDERICK COOKE. J. Green.

Full H.L., directed to front, facing and looking towards left, collar, slashed sleeves, cloak across left shoulder, held by right hand, left hand holding plumed hat. Under, *G. F. Cooke, Esqr. in the character of Jago.*

Oh, beware, My Lord of jealousy.

Painted by James Green. Engraved by Jas Ward Painter & Engraver to H.R.H. the Prince of Wales. Published April 21, 1801, *by Messrs Wards & Co No* 6 *Newman Street London.* H. 20; Sub. $18\frac{3}{4}$; W. $13\frac{7}{8}$.

I. Before inscription, with three progress proofs.
II. Inscription in open letters.
III. As described.

George Frederick Cooke. Born 1756; died 1811. A brilliant, disreputable, drunken actor, who played Othello and Shylock, Macbeth and "The Stranger," according to an opinion quoted by Genest, better than any one else had ever done. He left behind him a fragmentary diary dealing with his opinions on literary, dramatic, and political subjects, which is incorporated into the *Life of G. F. Cooke*, by Dunlap, published 1813-15.

Seven portraits of him are in the Garrick Club.

21. COPENHAGEN. J. Ward.

(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 24, 31, 50, 52, 55, 58, 59, 60, 61, 63, 74, 80.) Under, *James Ward. RA. Pinxit et Delt Copenhagen London. pubd May 1st* 1824 *R Ackermann Strand.* W. $18\frac{3}{4}$; H. $15\frac{1}{16}$; Sub. $17\frac{15}{16}$; H. $13\frac{3}{16}$.

"The Horse ridden by the Duke of Wellington at the Battle of Waterloo; was bred by General Grosvenor. Copenhagen was by Eclipse from a Mare called Lady Catherine, which Mare was the Charger of General Grosvenor at the Siege of Copenhagen when in foal of the Colt which afterwards became the distinguished War-Horse of the illustrious Wellington at the Battle of Waterloo." (James Ward.)

22. THE CENTURION CORNELIUS.

REMBRANDT.

T.Q.L. Cornelius, in turban and robes, facing left, stands behind table, right hand resting on it, left raised towards three men to whom he is giving instructions. One wearing coat and neckcloth; the second with open shirt, cap in hands; the third, a soldier, plumed helmet, left hand holding sword sash, from which sword is suspended. Books, ink-pot and pen, papers on table. Sub. W. $23\frac{3}{4}$; H. $19\frac{15}{16}$.

I. In British Museum, with seven progress proofs, no title or letters.

II. Under, *Painted by Rembrant* (sic) *Engraved by Jas Ward Painter & Engraver to his R.H. the Prince of Wales. The Centurion Cornelius From an Original Picture brought to this Country by M. Bryan Esqr London: Pubd April* 10, 1800, *by Messrs Wards & Co No* 6, *Newman Street.* Either side:

And when the Angel which spake unto Cornelius was departed, he called two of his houshold (sic) *servants, and a devout soldier of them that waited on him continually; And when he had declared all these things unto them, he sent them to Joppa*

Acts, Chapr X, Verse 7 *&* 8.

23. CHARLES, MARQUESS CORNWALLIS.

BEECHEY.

W.L., standing, directed to front, facing and looking towards right, robes of the Garter, right hand on paper on table to left, on which lies plumed hat, left hand on hip, pillars in background. Under, *Painted by Sir W. Beechey R.A. Engraved by J. Ward Painter & Engraver to H.R.H. the Prince of Wales. Marquis Cornwallis, Lord Lieutenant and Commander in Chief of His Majesty's Forces in the Kingdom of Ireland; Knight of the Most Noble Order of the Garter, Master General of the Ordnance, &c. &c. &c. London Published Mar* 10,

London Chronicle, no 6266 (April 30 - May 2) 1799 p. 419 :-

"... this day was published ... the picture from which this print has been engraved ... has been lately painted for Lord Bronne ...

1799. *by A. C. de Poggi, No* 91, *New Bond Street.* H. 26 ; Sub. $24\frac{5}{8}$; W. $18\frac{1}{8}$.

I. Before inscription.

II. Inscription in open letters, without the description after engraver's name, and with date *Jany* 1. 1799.

III. As described.

In British Museum are six progress proofs.

CHARLES CORNWALLIS, first Marquess, and second Earl Cornwallis. Born 1738 ; died 1805. Governor-General of India and Lord-Lieutenant of Ireland.

24. A COSSACK HORSE. J. WARD.

(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21, 31, 50, 52, 55, 58, 59, 60, 61, 63, 74, 80.) Under, *James Ward R.A. Pinxt et Delt A Cossack Horse London pubd May 1st* 1824 *R Ackermann Strand.* W. $19\frac{1}{4}$; H. $14\frac{3}{4}$; Sub. W. $17\frac{3}{4}$; H. $13\frac{1}{8}$.

"A Cossack War-Horse, The Property of his Grace the Duke of Northumberland." (James Ward.)

25. A COTTAGER GOING TO MARKET. J. WARD.

Open landscape, exterior, portion of cottage. Man seated on bench, drawing on left top-boot ; cap, neckcloth, knee-breeches. Woman, deep-frilled cap, low-necked bodice, short skirt, pours beverage into wine glass from bottle. Girl stands by her, low-necked frock, folded arms. Horse, harnessed to cart, stands under shed, waiting. Dog crouches, sniffing up at horse. Man's coat and whip on end of bench. Boot, pot, bottle, on ground. Figures crossing to distant village, and church, can be seen. Under, in etched letters, *A Cottager going to Market. Painted & Engrav'd by Jas Ward, Painter*

& Engraver to H.R.H. the Prince of Wales. Published April 1. 1800. *by James Ward & Co No* 6, *Newman Street, London.* H. $17\frac{7}{8}$; W. $21\frac{9}{16}$; Sub. H. $16\frac{7}{8}$.

I. Without any lettering.
II. As described.

26. A COTTAGER RETURNED FROM MARKET. J. WARD.

Exterior of a cottage. A man has just driven up in a market cart, from which he hands a basket to a woman. A little girl holds the horse's reins. A boy in the porch, caressing a dog. To left, a stye and a large sow. A small child climbing on to some little steps. Under, in etched letters: *Painted & Engrav'd by Jas Ward Painter & Engraver to H.R.H. the Prince of Wales A Cottager return'd from Market. Published April* 1, 1800, *by Messrs. Wards & Co No* 6, *Newman Street, London.* W. $21\frac{3}{4}$; H. 18; Sub. 17.

I. Before letters.
II. As described.

Companion to foregoing.

27. THE COUNTRY BUTCHER. J. WARD.

Open landscape, delicate sky, light clouds. Exterior of butcher's shop; thatched roof. Meat displayed on window ledge, covered with white cloth. Against ledge the butcher lolls, hat, apron, breeches, buckled shoes. In right hand leg of mutton; left hand thrust into apron band. His customer, a woman, stands near, considering, a little girl is with her. To left a man goes, bearing wooden tray with meat; dog at his heels. In background, to left, church tower; spreading tree branches at side of shop. H. $21\frac{1}{2}$; W. $18\frac{5}{16}$.

28. THE COWSHED. J. WARD.

Interior of shed. Cowherd seated on stool milking cow, his attention directed to a milkmaid, cap, hat, coat with large buttons, apron, yoke slipped from her shoulders ; she sits with head resting on left hand, looking languishingly at the man. To left three cows stalled ; some chickens. To right, calf looks out of pen ; dog lies watching. Under, *Jas Ward delt et sculpt London, Pubd June* 3 1793 *by T Simpson St Pauls Church Yard.* Sub. W. $23\frac{1}{4}$; H. $18\frac{3}{4}$.

29. THE DAIRY FARM. J. WARD.

Open landscape. In foreground countryman empties milk from pail into milk-can, in front of which a dog stands, alert. To right, woman seated on three-legged stool, wearing cap and cloak, milking white cow, facing right, a dog stands by ; behind, two more cows and shed, latticed window. To left, a horse and cart, woman in cart, against which a man leans, talking to her ; thatched shed and spreading oak tree. Cows in distance. Under, *Painted & Engraved by J. Ward. The Dairy-Farm. Pub Jany* 1, 1801, *by R. Ackerman, at his Repository of the Arts,* 101, *Strand.* W. $23\frac{9}{16}$; H. 18.

I. Without letters. Note by engraver in British Museum : "None of the proofs preserved."

II. As described.

30. DIANA AND HER NYMPHS. RUBENS.

W.L., Diana, curled hair, jewelled band, earrings, draped in tiger-skin, right arm and breast bare, caressing hound, which fawns upon her, left arm on hip, which balances spear. Two nymphs to right, at back a faun tries to embrace another nymph. Dogs in leash. Open landscape ; clouds, edge of rainbow to right, two birds flying to left. In extreme left the face and outstretched

arm of a man can be seen. H. 29; W. $23\frac{1}{4}$; Sub. H. $25\frac{3}{4}$; W. $21\frac{1}{4}$.

There are six progress proofs in the British Museum. On the seventh, a completed one, is written by the engraver: "This plate injured by the printer—not 12 Impressions taken off equal to this.

31. DOCTOR SYNTAX. J. Ward.

(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21, 24, 50, 52, 55, 58, 59, 60, 61, 63, 74, 80.) Under, *James Ward R.A. Pinxt. et Delt Select Proof retouched by J. W. Doctor Syntax. London. Pubd April* 1823. *for J. W. by R. Ackermann.* W. $18\frac{13}{16}$; H. $14\frac{1}{2}$; Sub. W. $18\frac{7}{8}$; H. $13\frac{5}{16}$.

"A celebrated Race-Horse, the Property of Ralph Riddel, Esq." (James Ward.)

DOOR OF A VILLAGE INN. G. Morland.

See "A Boy employed in burning Weeds," No. 10.

DOUGLAS CHILDREN. Hoppner.

See "Juvenile Retirement" (Repose), No. 48.

32. ADAM, LORD DUNCAN. Hoppner.

W.L., standing slightly to left, facing towards and looking to front, naval uniform, star and sash, right hand on long telescope, sea-fight in distance to left. Under, *Painted by I. Hoppner R.A. Engraved by Jas. Ward, Painter & Engraver in Mezzotinto to H.R.H. the P. of Wales. The Right Honble Adam Duncan, Viscount Duncan of Camperdown, and Baron Duncan of Lundie, in the Shire*

IX

THE DESCENT OF THE SWAN



of Forfar; Admiral of the Blue Squadron and Knight of the Russian Imperial Order of St Alexander Newsky. Pubd April 16, 1798, *by J & J Boydell at the Shakspeare Gallery, Pall Mall; & No* 90 *Cheapside.* H. $25\frac{3}{4}$; Sub. $24\frac{1}{2}$; W. $17\frac{7}{8}$.

I. Before inscription.
II. Inscription in open letters.
III. As described.
IV. Retouched after 200 impressions.

Adam, Viscount Duncan. Born 1731; died 1804. Second son of Alexander Duncan of Lundie, in Perthshire. Entered the navy 1746, and had an important share in the reduction of Belle Isle, 1761, and of Havana in 1762. He was a member of the courts martial on Admiral Keppel and on Sir Hugh Palliser. Duncan was with Rodney at the relief of Gibraltar, and had a prominent share in the action off St. Vincent, on the 16th January 1780. He was afterwards in command of the *Foudroyant*; became vice-admiral in 1793, and admiral in 1795.

He won a great victory over the Dutch, when in command of the *Venerable*, in 1797, and was then raised to the peerage as Baron Duncan of Lundie and Viscount Duncan of Camperdown. He is described as having been a man of gigantic size and strength. He was 6 ft. 4 in. in height, and of corresponding breadth.

Copley, as well as Hoppner, painted Admiral Duncan (see No. 33); and a statue by Westmacott, erected at the public expense, is in St. Paul's Cathedral.

33. THE VICTORY OF LORD DUNCAN.

Copley.

W.L.'s, Duncan on deck of his ship receiving the submission of the enemy. Under, *Painted by J. S. Copley Esqr R.A. F.A.S. Engraved by James Ward Painter & Engraver in Mezzotinto to H.R.H. the P. of Wales. The Victory of Lord Duncan To the Right Honourable George John Spencer, Viscount Althorp, First Lord Commissioner of the Admiralty, Knight of the most Noble Order of the Garter L.L.D. &c. &c. &c. This Work is by his Lordships permission respectfully Dedicated by his Lordship's most obliged and most humble Servt J. S. Copley. London Published*

Augt. 1 1800 *by J S Copley, George Street Hanover Square.* W. $31\frac{1}{2}$; Sub. $30\frac{1}{4}$; H. $25\frac{5}{8}$; Sub. $22\frac{1}{2}$.

I. Before inscription.
II. Inscription in open letters.
III. As described.

34. HENRY EKSKINE. Raeburn.

Full T.Q.L., sitting, directed to left, facing towards and looking to front, frill, plain coat, arms folded and leaning on arm of chair, landscape with mountain in distance to left. H. $19\frac{7}{8}$; Sub. H. $17\frac{1}{4}$; W. $13\frac{3}{4}$.

I. With engraver's works in British Museum are six progress and one finished proofs.

II. Chaloner Smith quotes Evans's Catalogue, No. 15,663, for a lettered state.

Henry Erskine. Born 1746; died 1817. Lord Advocate, second son of Henry, 10th Earl of Buchan, by his wife Agnes, second daughter of Sir James Steuart, of Goodtrees, Bart. He was admitted a member of the Faculty of Advocates in 1768, became a remarkably successful pleader, and in 1783 was appointed Lord Advocate in the coalition ministry in the place of Henry Dundas, afterwards Lord Melville. This coalition ministry was dismissed some four months later. In 1806 he once more became Lord Advocate. The downfall of the ministry, 1807, however, deprived him of office.

According to Fergusson's *Life*, he was not only endowed with a handsome presence, a fascinating manner, and a sparkling wit, but he was by far the most eloquent speaker at the Scotch bar in his time.

35. SIR WILLIAM FAWCETT. Reynolds.

T.Q.L., standing, directed to left, facing towards and looking to front, military uniform, star, right hand on cane, left hand in pocket of vest, landscape in distance to left. Under, *Painted by Sir Joshua Reynolds. Engraved by James Ward Painter & Engraver to H.R.H. the Prince of Wales. The Right Honble General Sir Willm Fawcett, K.B. One of His Majesty's Most Honble Privy Council;*

Colonel of the Third, or Prince of Wales's Regt of Dragoon Guards, And Governor of Chelsea Hospital. London Pub Sept. 3. 1801 *by Jas Ward No* 6, *Newman Street.* H. $19\frac{7}{8}$; Sub. $17\frac{7}{8}$; W. $13\frac{7}{8}$.

I. Before inscription.
II. Inscription in open letters.
III. As described.

Six progress and one finished proofs in British Museum.

Sir William Fawcett. Born 1728; died 1804. In the Army List from 1756 to 1785 his name is spelt Faucitt. He started life as an ensign in General Oglethorpe's regiment, and served in the rebellion of 1745, was adjutant of the Guards 1752, and published a series of translations of German military war treatises, which he dedicated to Lieutenant-general the Earl of Rothes. After the outbreak of the Seven Years' War he was appointed lieutenant and captain in the 3rd Guards, 1757. Shortly afterwards he joined the army in Germany as aide-de-camp to General Eliott. In 1760 he became deputy-adjutant-general to the army, and military secretary to the Marquis of Granby, also his chief adviser and intimate friend. During the period that followed the Seven Years' War he was military secretary and deputy-adjutant-general to the headquarters staff of the army, and was sent on many military commissions on the continent, one of which was at the commencement of the American War of Independence, when he was sent to engage Hessian and Brunswick mercenaries. In 1777 he was made governor of Gravesend, a very lucrative and important post, and in 1782 was promoted major-general, and K.C.B. in 1786. Ten years later he became governor of Chelsea Hospital. He was sworn a member of the privy council on January 23, 1799, an honour never conferred before or since on a staff officer at headquarters.

36. FERN BURNERS. J. Ward.

Wild, mountainous scenery. Girl in foreground, hood and cloak, holding baby on right arm, basket on left; two younger children kneeling by heap of burning fern. To right, boy is seated shovelling on fuel with sickle. Burning bracken to right. Under, *Fern Burners. Painted and Engraved by James Ward R.A. Painter and Engraver to the Prince of Wales.* W. $23\frac{3}{4}$; H. $18\frac{13}{16}$; Sub. $17\frac{13}{16}$.

There are several progress proofs and one finished in British Museum.

37. FISHERMEN. G. Morland.

Stormy seascape. In foreground, to right, old man walks bearing basket on head, lighted pipe in mouth, cudgel under right arm. Donkey, with panniers, leads the way. Little girl in bonnet, boy carrying basket, and a dog. To left, dark rocks. Behind, two fishermen, backs turned, pull up rowing boat. Baskets on shore, with fish. Gulls. Distant sail. Under, open lettering, *Painted by G. Morland. Engrav'd by J. Ward, Painter, & Engraver in Mezzitinto* (sic) *to the Prince of Wales. No.* 2 *Fishermen London Published Novr* 1. 1793. *by I. R. Smith King Street, Covent Garden.* W. $21\frac{5}{8}$; H. $17\frac{1}{2}$; Sub. 17.

I. Without letters, in British Museum, and marked in pencil by engraver, " none of the proofs preserved."
II. As described.

38. SIR WILLIAM FORBES. Reynolds.

H.L., in square border, directed towards front, facing and looking towards left, hair powdered, collar of coat turned up, frill, medal hung from neck. Under, in centre arms, with motto over, NEC TIMIDE NEC TEMERE : *Painted by Sir Joshua Reynolds. Engraved by James Ward Painter & Engraver to H R H the Prince of Wales. Sir William Forbes Bart of Pitsligo, Edinburgh Published as the Act directs,* 1800. H. 20; Sub. $16\frac{3}{4}$; W. 14; I. B. H. $13\frac{1}{2}$; W. $11\frac{1}{4}$.

I. Before inscription.
II. Inscription in open letters.
III. As described.

Five progress and one finished proofs in British Museum.

Sir William Forbes. Born 1739; died 1806. Banker and author. Sir William Forbes was apprenticed to Coutts's in his fifteenth year. The apprenticeship lasted four years; then he was clerk in the counting-house for two years, at the end of which he got a small share in the business as a partner. When, in 1761, John Coutts, the principal partner of the firm, died, a new partnership, considerably to the advantage of Forbes, was proposed, and finally established in 1763. The house speedily became one of the most trusted in Scotland, and William Forbes gradually came to be regarded as an authority on finance. He was consulted by Pitt on the revision of the Bankruptcy Act, and by the great commoner offered an Irish peerage in 1799. This he declined, his ambition being to buy back the alien native possessions of his ancestors on the maternal side, the Pitsligos; he accomplished his desire, partly through purchase, and partly through the death of the holder in 1781. His tastes were literary rather than political, though many invitations were made to him for entering Parliament. He was a member of the Literary Club, is mentioned in Boswell's *Tour to the Hebrides*, and published in 1806 a *Life of James Beattie*. The work was badly reviewed in the *Edinburgh* by Jeffrey, but is, nevertheless, a valuable record of the times. His most interesting literary work, however, was his autobiography, 1803, *Memoirs of a Banking House*.

39. GEORGE III. Beechey.

W.L., directed to left, looking to front, mounted on his favourite charger Adonis. Under, *Painted by Sir Wm Beechey R.A. Engrav'd by Jas Ward, Painter & Engraver, to H.R.H. the Prince of Wales His Most Gracious Majesty George the Third, On His Favorite Charger Adonis, Dedicated to the Queen's Most Excellent Majesty, By Her Faithful And Devoted Servant, John P. Thompson. London RePublished Feby 6th, 1811, by J. P. Thompson, Gt. Newport Street Printseller, to His Majesty, and the Duke & Duchess of York.* H. 25½; W. 21½.

In British Museum are five progress proofs and three finished proofs, one with artist's name and publication. In pencil on seventh progress proof is written: "Engd by James Ward His Majesty The Horse painted from Adonis the Kings Charger by James Ward. The figure copied out of the Review picture by Hopkins—The

whole painted over and finished by Mr. Ward, & now in the Possession of Lord Somerville."

40. GEORGE III. AT REVIEW. Beechey.

W.L.'s, the king similar to the foregoing, accompanied by the Prince of Wales, Duke of York, and Generals Goldsworthy and Dundas to right, all on horseback, General Fawcett on foot, troops in distance to left. Under, *Painted by Sir Wm Beechey R. A. Portrait Painter to Her Majesty. Engraved by James Ward Painter and Engraver in Mezzotinto to H.R.H. the Prince of Wales. His Majesty Reviewing the Third or Prince of Wales's Regiment of Dragoon Guards, & the Tenth or Prince of Wales's Regiment of Light Dragoons, attended by His Royal Highness the Prince of Wales, His Royal Highness the Duke of York, Sir Wm Faucit General Adjutant General, Knight of the Bath, Lieut Genl Dundas, Quarter Master Genl and Majr Genl Goldsworthy his Majesty's First Equerry. To the Queen's Most Excellent Majesty this Print is (by her most gracious permission) dedicated by her most grateful & devoted Servant J Ward. Pub April* 10 1800 *by Messrs Wards & Co* 6 *Newman Street London.* W. $25\frac{5}{8}$; H. 23; Sub. $21\frac{1}{4}$.

I. Without letters. Seven progress proofs in British Museum.

II. Under, in etched letters, *Painted by Sir Wm Beechey R.A. Portrait Painter to Her Majesty Engraved by James Ward Painter and Engraver in Mezzotinto to His Royal Highness the Prince of Wales Published June* 1 1799 *by J. Ward & Co No* 6 *Newman St London.*

III. As described.

Under a fine impression of state II. of this print is written in James Ward's handwriting, "This plate has been retouched by a very bad engraver." It was perhaps therefore that he engraved a second plate of the same subject. See No. 41.

41. GEORGE III. AT REVIEW. Beechey.

The second plate of same subject.

Seven progress proofs in British Museum. Written in pencil by the engraver: "First Proof destroyed, The faces left as in first Proof."

On an eighth proof is inscription in skeleton letters: *Painted by Sir Wm Beechy* (sic) *R.A. Portrait Painter to Her Majesty. Engraved by Jas Ward Painter & Engraver in Mezzotinto to His R.H. the Prince of Wales His Majesty Reviewing the Third or Prince of Wales's Regiment of Dragoon Guards & the Tenth or Prince of Wales's Regiment of Light Dragoons attended by His Royal Highness the Prince of Wales His Royal Highness the Duke of York Sir Wm Fawcit General & Adjutant General & Knight of the Bath Lieut Genl Dundas Quarter Master Genl & Majr Genl Goldsworthy His Majesty's First Equerry To the Queen's most Excellent Majesty this Print is (by her most gracious permiſsion) dedicated by her most grateful & devoted Servant J. Ward. Pub. April* 10 1800 *by Messrs Wards & Co* 6, *Newman Street, London.*

42. GUINEA PIGS. J. Ward.

Two guinea pigs; one just inside hutch. Overturned pot, broken plate, carrots, straw. To left, trunk of tree. Under, *Pub. June* 17. 1800 *by Messrs Wards & Co No* 6, *Newman Street, London.* W. $14\frac{3}{4}$; H. $11\frac{3}{4}$; Sub. W. $12\frac{3}{4}$; H. $9\frac{3}{4}$.

I. Before letters.
II. As described, publishers' name in open lettering.
III. Letters filled in.

43. LADY HEATHCOTE. Hoppner.

As Hebe. W.L., on clouds, advancing to left, head inclined forward, facing and looking towards front; loosely dressed; veil over head; right hand pouring from vase into cup held in left hand; eagle with thunderbolts at top to right. Under, *Painted by J. Hoppner Esqr R.A. Engraved by J. Ward Painter & Engraver to H.R.H. the*

Prince of Wales. Lady Heathcote. Pubd Jany 2nd 1804, *by J Ward No 6 Newman Street.* H. $25\frac{5}{8}$; W. $16\frac{3}{4}$.

I. Before any inscription.
II. Inscription in open letters.
III. As described.

CATHERINE SOPHIA, born 1769, eldest daughter of John Manners, Esq. (of Grantham Grange, grandson of the first Duke of Rutland), and Louisa Tollemache, Countess of Dysart; married, 1793, Sir Gilbert Heathcote, 4th Bart. Died in Grosvenor Square, 28th May 1825. Her eldest son was created Lord Aveland in 1856. (Chaloner Smith.)

HEBE. HOPPNER.

See "Lady Heathcote," No. 43.

44. WILLIAM HEBERDEN. BEECHEY.

H.L., sitting, directed and facing towards left, looking to front, wig, dark dress. H. $14\frac{3}{4}$; Sub. $13\frac{1}{8}$; W. $10\frac{7}{8}$.

Four progress and one finished proofs in British Museum.

WILLIAM HEBERDEN. Born 1710; died 1801. Physician. He was educated at St. Saviour's Grammar School, Southwark, and St. John's College, Cambridge. He studied medicine partly in Cambridge and partly in a London hospital, and took his M.D. in 1739. He practised medicine in the University for about ten years, then came to London and settled in Cecil Street, where he soon began to get a practice together, and was able in 1761 to decline the king's offer of the post of physician to the coming Queen Charlotte. He was Gulstonian lecturer, 1749; Harveian orator in 1750; Croonian lecturer, 1760; Fellow of the Royal Society, 1749; and Honorary Member of the Royal Society of Medicine (Paris), 1778. He practised for thirty years, retiring to Windsor when he was seventy-three.

Heberden was one of the most eminent physicians of the eighteenth century. He took carefully written notes of all noteworthy cases under his care, and these records form the basis of the famous *Commentaries* which he began to compile when he was over seventy years of age, and left to his son to publish after

X

DEWY MORNING

(THE DUEL OF THE STAGS)



his death. They passed through several editions, both English and Latin, both in this country and abroad. Other invaluable work of his was an account of angina pectoris and chicken-pox. He was not only a good scholar and first-class doctor, but a great patron of learning, and had printed at his own expense two editions of Euripides—*Supplices Mulieres*, 1763, and the two plays of *Iphigenia*, 1771. Dr. Johnson spoke of him as "*Ultimus Romanorum*, the last of our learned physicians"; but Soemmering, who brought out his works in Germany, characterised him more aptly as "*Medicus vere Hippocraticus*."

The *Dictionary of National Biography*, with unusual inaccuracy, says his portrait by Beechey was engraved by William Ward. It should, however, have been James Ward.

45. GEORGE HIBBERT. HOPPNER.

Full H.L., sitting, directed to front, facing and looking towards right, white cravat, coat buttoned across chest, right hand on lap. Under, *Painted by Jno Hoppner Esqr R.A. Engraved by Jas Ward Painter & Engraver to H.R.H. the Prince of Wales.* H. $15\frac{1}{4}$; Sub. $13\frac{7}{8}$; W. $10\frac{7}{8}$.

I. Before inscription.
II. As described.

Five progress and one finished proofs in British Museum.

GEORGE HIBBERT. Born 1757; died 1837. Merchant, alderman, and M.P. for Seaford. A Whig, and a Fellow of the Royal Society and of the Society of Antiquaries. Eclectic in his tastes, he purchased works of art and rarities of all kinds, in addition to the exotic plants with which he filled his beautiful house at Clapham.

His library was sold in 1829; the sale occupied forty-two days, and the catalogue filled 482 pages. Sir Thomas Lawrence painted him, as well as Hoppner.

46. MRS. HIBBERT. HOPPNER.

Full H.L., sitting, directed towards left, facing towards and looking to front, hair loosely banded, plain dress with wide sleeves, and belt round waist, left elbow on pedestal of fluted column to right, hands lying in lap, landscape in

distance to left. Under, *Painted by J. Hoppner Esq R.A. Engraved by J. Ward Painter & Engraver to H.R.H. the Prince of Wales.* H. 15¼; Sub. 14¼; W. 11.

I. Before inscription.
II. As described.

With engraver's works in British Museum are six progress and one finished proofs.

Wife of the foregoing. Elizabeth Margaret, eldest daughter of Philip Fonnereau.

HOPPNER CHILDREN. HOPPNER.

See "Children Bathing," No. 15.

47. GEORGE ISAAC HUNTINGFORD. LAWRENCE.

Full T.Q.L., sitting, directed towards left, facing downwards, and looking towards front, episcopal robes, right hand on arm of chair, left hand on table to right, portion of church in background to left. Under, *Painted by T Lawrence Esqr R.A. Principal Painter in Ordinary to His Majesty. Engraved by James Ward Painter and Engraver to His Royal Highness the Prince of Wales. The Right Revd George Isaac Huntingford D.D. Lord Bishop of Gloucester and Warden of Winchester College. To the Gentlemen of Winchester College, This print is by permission dedicated by their respectful & obedt Servt Robt Cribb, London, Published 1st Augst 1807 by R. Cribb, 288, Holborn.* H. 19⅞; Sub. 18; W. 13⅞.

I. Before inscription.
II. As described.

Fourteen progress and one finished proofs in British Museum.

Born at Winchester 9th September 1748, the son of James Huntingford. In 1762 he was admitted scholar of Winchester College, and was elected to New College, Oxford, in 1768, becoming Fellow in 1770. Took holy orders, and was for some time curate of Compton, near Winchester. Elected Fellow of

Winchester in 1785, and Warden in 1789. Successively Bishop of Gloucester (1802) and of Hereford (1815). Died at Winchester College 29th April 1832 ; buried by his own desire at Compton.

48. JUVENILE RETIREMENT. (Douglas Children.) (Repose.)

HOPPNER.

W.L.'s, on right a youth standing, directed to left, facing and looking to front, black hat and feathers, wide collar ; in centre a little girl sitting on bank, looking with a wilful expression to front, the eldest sister sitting behind her, directed to right, facing and looking to front ; another girl at her right shoulder, kneeling and leaning on her right arm addressing the little girl ; in background trees, landscape in distance to right. Under, *Painted by I. Hoppner Portrait Painter to the Prince of Wales Engraved by Jas Ward Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. Repose Pubd March*, 1, 1796, *by, I, Ward, near the Turnpike Paddington.* H. 22 ; Sub. $21\frac{1}{8}$; W. 18.

I. Before inscription.

II. As described.

III. Under, *Painted by I Hoppner R.A. Painter to His Royal Highness the Prince of Wales. Engrav'd by Jas Ward Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. Juvenile Retirement. Pubd March* 1 1799 *by I Ward near the Turnpike Paddington.*

Four progress and one finished proofs in British Museum.

These are the children of the Hon. John Douglas and Frances, eldest daughter of John Lascelles, Lord Harewood.

The picture is in possession of the present Earl of Morton.

49. SIR ROBERT LAURIE. OWEN.

H.L., directed to front, facing and looking towards left, uniform, hands crossed, left leaning on hilt of sword.

Under, *Painted by Wm Owen. Engraved by Jas Ward. Painter & Engraver to H.R.H. the Prince of Wales. Lieutt Genl Sir Robert Laurie, Bart. Member of Parliament for Dumfrieshire, Knight Marshal of Scotland, And Coll of the 8th or Kings Royal Irish Regiment of Light Dragoons.* H. $14\frac{7}{8}$; Sub. $13\frac{3}{4}$; W. $10\frac{3}{4}$.

I. Before inscription.

II. As described.

Seven progress and one finished proofs in British Museum.

Of Maxwellton, Glencairn, Dumfriesshire, fifth Baronet. Died 10th September 1804. The Baronetcy became extinct at the death of his son, Admiral Sir Robert Laurie, in 1848.

50. LEOPOLD. J. WARD.

(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21, 24, 31, 52, 55, 58, 59, 60, 61, 63, 74, 80.) Under, *James Ward RA. Pinxt et Del't Select Proof retouched by J. W. Leopold. London. Pubd April*, 1823. *for J. W. by R. Ackermann.* W. $18\frac{7}{8}$; H. $14\frac{1}{2}$; Sub. W. $17\frac{13}{16}$; H. $13\frac{3}{16}$.

"A celebrated Race-Horse, the Property of John George Lambton, Esq., M.P." (James Ward.)

51. LION AND TIGER FIGHTING. J. WARD.

Mouth of cave; lion fastens teeth in side of tiger, which turns, struggling fiercely and lashing tail. Large leafed plant in foreground. Under, *Painted & Engraved by James Ward, Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. A Lion and Tiger Fighting. London, Publish'd June 1st, 1799, by James Ward & Co No 6, Newman Street.* W. $23\frac{3}{4}$; H. 19; Sub. $17\frac{7}{8}$.

Three progress proofs in British Museum.

Companion to the "Tiger disturbed whilst devouring his Prey," see No. 79.

52. LITTLE PEGGY. J. WARD.

(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21, 24, 31, 50, 55, 58, 59, 60, 61, 63, 74, 80.) Under, *James Ward R.A. Pinxt et Delt Select Proof retouched by J. W. Little Peggy. London. Pubd. April*, 1823 *for J. W. by R. Ackermann.* W. $18\frac{11}{16}$; H. $14\frac{7}{16}$; Sub. W. $17\frac{3}{4}$; H. $13\frac{1}{8}$.

"A horse brought from the Thibet Mountains, East Indies, and shewn in London as a curiosity. Height 33 inches. Nine years old." (James Ward.)

53. A LIVERY STABLE. J. WARD.

Young buck in riding suit, hat, top boots, gloves, whip in right hand, supports on left arm young lady, in riding dress, top hat, long curls, her hands clasped over the man's arm; her attention is engaged by a light-coloured mare, which a boy holds by bridle, whip in right hand. Stout stableman, hat under left arm, speaks to the young couple, pointing with right hand. To right, dogs, a man saddling a horse, etc. Peep of country through door of yard. Under, in cursive letters, *Jas Ward, del, et sculp. A Livery Stable. London, Pub, Jany* 1, 1796, *by T. Simpson, St Paul's Churchyard, and Darling & Thompson, Gt Newport Street.* W. $24\frac{1}{16}$; H. $20\frac{5}{16}$; Sub. $19\frac{1}{8}$.

I. Without letters.
II. As described.

54. LOUIS XVIII.

W.L., standing, directed towards left, facing towards and looking to front, uniform, sash and star, right hand

extended, holding scroll, lettered, *Testament de Louis XVI.*, left hand on hilt of sword, end leaning on ground, troop of cavalry in background to left, mountain in distance to right. Under, *Engraved by James Ward Painter and Engraver in Mezzotinto to His Royal Highness the Prince of Wales. Louis XVIII Roi de France. London Pubd Septr* 20 1796 *by James Ward No* 13 *Southampton Row Paddington.* H. $25\frac{7}{8}$; Sub. $23\frac{7}{8}$; W. 18.

I. Without title.
II. As described.

Born at Versailles 17th November 1755, the second son of the Dauphin, son of Louis XV. Received title of Count of Provence. Married Marie Josephine of Savoy, 14th May 1771. Opposed Necker in first assembly of Notables, 1787. Withdrew from France and went to Coblentz, June 1791; took part in the Prussian invasion of France, September 1792. On the death of his brother, Louis XVI., was recognised as Regent of the kingdom by England and Russia, January 1793; assumed title of King, 8th June 1795; rejected proposal of Napoleon to renounce his claims, February 1803. Came to England in 1807, where, as the Count de Lisle, he resided at Hartwell, Bucks; recalled to the throne 1814 and entered Paris 4th May, but on the return of Napoleon from Elba retired to Ghent, 20th March 1815; returned to Paris, 8th July. Died there, 16th September 1824.

LOVE LETTER. Opie.

See "The Angry Father," No. 3.

55. MARENGO. J. Ward.

(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21, 24, 31, 50, 52, 58, 59, 60, 61, 63, 74, 80.) Under, *James Ward R A Pinxt et Delt Marengo London Pub. Augt 1st* 1824. *Newman Street & R Ackermann Strand. Printed by P. Simons.* W. $18\frac{1}{2}$; H. $14\frac{5}{8}$; Sub. W. $17\frac{7}{8}$; H. $13\frac{1}{4}$.

"The Portrait of Marengo, The favourite Barb-Charger rode by Napoleon Buonaparte at the Battle of Waterloo. The Property of Captain Howard." (James Ward.)

56. WILLIAM MARKHAM. Romney.

T.Q.L., sitting, directed and facing towards left, looking to front, wig, thick coat, right hand on stick, left hand on knee, holding hat. Under, *Painted by George Romney. Engraved by James Ward. William Markham. Archbishop of York. Pubd May* 1, 1800, *by J and J Boydell, No* 90, *Cheapside, and at the Shakspeare Gallery, Pall Mall, London.* H. 19⅝; Sub. 16⅝; W. 15; Sub. 13.

I. Before inscription. With engraver's works in British Museum are eleven progress and one finished proofs.

II. As described.

William Markham, born 1719, died 1807, was the eldest son of Major William Markham. In 1753 he became head-master of Westminster School, in succession to John Nicoll. Jeremy Bentham in a conversation with Sir John Bowring thus describes him:—"Our great glory was Dr. Markham; he was a tall, portly man, and 'high he held his head.' He married a Dutch woman who brought him a considerable fortune. He had a large quantity of classical knowledge. His business was rather in courting the great than in attending to the school. Any excuse served his purpose for deserting his post. He had a great deal of pomp, especially when he lifted his hand, waved it, and repeated Latin verses. If the boys performed their tasks well it was well, if ill, it was not the less well. We stood prodigiously in awe of him; indeed he was an object of adoration."

Markham was appointed chaplain to George II. in 1756, and prebendary of Durham in 1759. In 1765 he was made Dean of Rochester and vicar of Boxley, Kent. He resigned his deanery of Rochester when he was nominated Dean of Christ Church, Oxford, in October 1767. He succeeded Edmund Keene as Bishop of Chester in 1771, and in January 1777 was translated to the archiepiscopal see of York.

Markham was tutor to the young Prince of Wales and Prince Frederick, but was suddenly dismissed from his post in 1776. He was an intimate friend of Burke, and godfather to Burke's

only son. His portrait by Sir Joshua Reynolds, painted in 1760, hangs in the hall of Christ Church, Oxford. There is another dated 1776. There is also a portrait of him by Hoppner at Windsor Castle, another at Westminster School, and a bust in the library of Christ Church, Oxford. There are engravings of him by J. R. Smith, Fisher, and S. W. Reynolds, after Sir Joshua Reynolds, and by Heath after Hoppner, in addition to the one described.

MILKING COWS. J. WARD.

See "The Dairy Farm," No. 29.

57. THE MISERS. MATSYS.

Interior. Two old men, Jewish type, seated at table. One wearing fur-trimmed mantle, voluminous cloth cap, jewelled buckle, pince-nez, looks intently down at open book in which he is about to write. Pen in right hand, signet ring on first finger; counting coins from left hand. His companion, mantle over head, addresses some one to front, unseen; leans right arm on the other's shoulder; belt in left hand. Mass of coins on table, money bags, pen in case, ink-pot. Parrot on perch to left; above, shelf with box, parchment, sealed documents, lighted candle, snuffers in candlestick. H. $16\frac{3}{4}$; W. $13\frac{1}{4}$; Sub. H. $15\frac{7}{8}$.

Four progress and five finished proofs in British Museum.

"The Misers—Engraved from a copy by Hopkins, after the original picture by Quintin Matsis, the Blacksmith, by James Ward." (Engraver's note.)

The painting is at Windsor Castle; it has also been mezzotinted by Richard Earlom.

58. MONITOR. J. WARD.

(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21,

24, 31, 50, 52, 55, 59, 60, 61, 63, 74, 80.) No inscription. W. $18\frac{1}{2}$; H. $13\frac{15}{16}$; Sub. W. $17\frac{15}{16}$; H. $13\frac{5}{16}$.

"A Blood-Horse of remarkable strength and activity, the Property of his Majesty King George the Fourth." (James Ward.)

THE MOTHER'S BRIBE. J. WARD.

See "The Temptation to be Washed," No. 77.

NATURE. J. WARD.

See "Studies from Nature," No. 76.

59. NONPAREIL. J. WARD.
(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21, 24, 31, 50, 52, 55, 58, 60, 61, 63, 74, 80.) Under, *James Ward R A Pinxt et Delt Select Proof retouched by J W Nonpareil London pubd Augt 1st* 1824 *No 6 Newman Street & R Ackermann Strand.* W. $18\frac{1}{2}$; H. $14\frac{1}{2}$; Sub. W. $17\frac{15}{16}$; H. $12\frac{15}{16}$.

"The favourite Charger of His Most Gracious Majesty King George the Fourth." (James Ward.)

60. A PERSIAN HORSE. J. WARD.
(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21, 24, 31, 50, 52, 55, 58, 59, 61, 63, 74, 80.) Under, *James Ward. R A. Pinxt et Delt Select Proof retouched by J. W. A Persian Horse London Pubd Augst,* 1823 *for J. W by R Ackermann. Rodwell & Martin Colnaghi & Co.* W. $18\frac{3}{4}$; H. $14\frac{7}{16}$; Sub. W. $17\frac{3}{4}$; H. $13\frac{1}{8}$.

"A Persian Charger, The Property of his Grace the Duke of Northumberland." (James Ward.)

61. PHANTOM. J. Ward.
(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21, 24, 31, 50, 52, 55, 58, 59, 60, 63, 74, 80.) No inscription. W. 18½; H. 14; Sub. W. 17¾; H. 13$\frac{3}{16}$.

"Phantom, A celebrated Race-Horse, the Property of Sir John Shelly, Bart., M.P." (James Ward.)

62. A POULTRY MARKET. J. Ward.

Open-air scene; booths covered with cloth. In foreground young woman stands, facing left, basket of eggs in left hand, right hand on hip; bonnet, crossed kerchief, apron. To right man, on one knee, holding two ducks, child advancing towards them, other birds on ground. Left, at back, old woman seated with basket on lap; white horse and a cart can be seen. Right, at back, farmer on horseback, duck in hand; heads of birds protrude from saddle-bags. Other figures and a dog. H. 19; Sub. 18; W. 23$\frac{13}{16}$.

I. Before inscription.

II. Under, *Painted by Jas Ward, Painter & Engraver to H.R.H. the Prince of Wales A Poultry Market. London: Pub. May* 1, 1803 *by Messrs Wards, & Co No* 6, *Newman Street.* W. 24; H. 19; Sub. 18.

III. Duck added, hanging up in booth, extreme right.

Five progress proofs in British Museum of first state and one of third, equally brilliant.

63. PRIMROSE AND FOAL. J. Ward.
(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21, 24, 31, 50, 52, 55, 58, 59, 60, 61, 74, 80.) No inscription. W. 18$\frac{3}{8}$; H. 13$\frac{15}{16}$; Sub. W. 17¾; H. 13¼.

XI

DONKEYS

(THE STRAW YARD)



"Primrose and Foal, A Brood-Mare, late the Property of his Grace the Duke of Grafton." (James Ward.)

64. PRIZE EWE OF THE LEICESTERSHIRE STOCK. J. Ward.

Open landscape. Full length ewe, directed and facing right; river, distant hills. H. $11\frac{3}{8}$; W. $13\frac{3}{4}$; Sub. H. $10\frac{3}{4}$.

Four engraver's proofs in British Museum, showing the various states of the plate; the etching, the ground, the first lights, etc. On the finished proof James Ward has written in pencil: "A Prize Ewe of the Late Duke of Bedford's—painted & Engraved by James Ward—A shorn Ewe of the new Leicestershire Stock. Fed by the Duke & shewn [*in* or *at* cut off] the Grand shew of Cattle in Smithfield. on Saturday 14 Decr 1799" [bottom of figures cut off].

65. RABBITS. J. Ward.

Doe feeding from dish with young rabbit; another nibbles carrot top; one sitting in bowl of food. Behind, in hutch, another can be seen. Under, *Pub. June* 17, 1800, *by Messrs Wards & Co No* 6, *Newman Street, London.* W. $14\frac{7}{16}$; H. $11\frac{5}{8}$; Sub. H. $9\frac{9}{16}$; W. $12\frac{11}{16}$.

I. Without letters.
II. As described, publishers' name in open lettering.
III. Letters filled in.

66. THE REDBREAST. H. Thomson.

Cottage interior. Three young children grouped together; one seated on basket, bowl in lap, spoon in right hand; all watching, with wide eyes, robin pecking at food near to them. Cauldron on wood fire. Bundle of faggots against wall. Earthen pitcher, saucer, and spoon on sill. Casement through which snowy landscape

can be seen, also some cows. W. $23\frac{11}{16}$; H. $18\frac{11}{16}$; Sub. $17\frac{3}{4}$.

I. Without letters.

II. Under, *Painted by H. Thomson R.A. Engd by James Ward R.A.* In open letters, *The Robin, from Thompson's Seasons.*

III. Under, *Painted by H. Thomson Engraved by J. Ward Painter & Engraver to H.R.H. the Prince of Wales The Red Breast.*

Eyes all the smiling Family askance
And pecks, and starts, and wonders where he is.
Thompsons Seasons

Le Rouge Gorge.

Il regarde de travers toute la famille enchantée
Ramasse des miettes, santille et seturne le se trouver où il est.

London Published May 12 1805 *by Messrs Wards & Co No* 6, *Newman Street.*

Five progress proofs in British Museum. Pencil title, "The Robin."

REPOSE. See "Juvenile Retirement" (Douglas Children), No. 48.

67. JOHN REVOULT. BEECHEY.

H.L., sitting, directed, facing, and looking towards right, own hair, coat with velvet collar and large bright buttons, frill, white silk neckerchief, right hand holding up closed book, lettered INTRODUCTION TO THE ARTS & SCIENCES. 1798. Under, *Engraved by James Ward. John Revoult, A.M. Master of the Walworth Academy, From an Original Painting by Sir Willm Beechey R.A. presented to Mr Revoult by the Gentlemen who had been educated under him as a token of their high respect and affectionate regard towards him.* 1798. H. $14\frac{7}{8}$; Sub. $13\frac{3}{8}$; W. $10\frac{3}{4}$.

I. Before inscription, but with lettering on book.

II. As described.

68. RIVALS.

Mentioned in Chaloner Smith's sale catalogue, 30th April 1888, lot 2688, as follows:—"Rivals, only two proofs said to have been taken."

THE ROBIN. See "The Redbreast," No. 66.

69. THE ROCKING HORSE. J. WARD.

Large garden; on a grass plot two children play with a fine rocking horse. Little girl, white dress, sash, buckled shoes, rides the toy, clasping its neck with right hand, left hand on its head. A boy, long breeches, frilled collar open at neck, long hair, holds horse by reins; a small dog jumps up at side. Through an iron gate in surrounding wall, poor children watch; one holds bars of gate with both hands, smiling; a smaller one points longingly; another taller, cap and shawl. To right, white house can be seen. Boy's hat and toys in foreground. Under, *James Ward Pinxt London. Pubd Feby* 5 1793 *by T. Simpson St Pauls Church Yard James Ward Sculpt.* W. $21\frac{3}{4}$; H. $17\frac{5}{16}$.

70. RUSTIC FELICITY. J. WARD.

Open landscape. In centre, child, pinafore, bonnet, buckled shoes, holds donkey by halter, right arm thrown over its neck. Younger child, seated on basket, gives apples with right hand; left hand holds dress, from which fruit falls; pig at her feet. To right, thatched barn, trunk, and spreading branches of oak tree. Young man in slouch hat, elbows folded, leans over pig-stye, watching. Sow and litter in stye. Extreme left, rustic gate and broom. Under, open lettering, *London Pubd April* 25 1792 *by T Simpson St Pauls Church Yard J. Ward pinxit et sculpt.* Sub. H. $17\frac{5}{16}$; W. $21\frac{3}{4}$.

I. As described.

II. Letters filled in, title "Rustic Felicity" added.

James Ward says, "'Rustic Felicity' and the 'Rocking Horse,' the first pair of plates I engraved after leaving my apprenticeship with my brother. The first pair of subjects I painted for the purpose of engraving, and, as nearly as I can recollect, the sixth attempt at painting, in which I had made my first effort about six months before I left him."

ST. CECILIA. Reynolds.

See "Mrs. Billington," No. 8.

71. THE SCHOOLMISTRESS. Owen.

Interior of cottage. Dame seated in high-backed wooden chair, close-fitting bonnet, frill inside, long cloak, striped dress. Large volume open on lap, upon which her hands are clasped, holding spectacles. At her right, small child, mounted on stool, bends head over horn book, back three-quarters turned, pinafore gathered up, bare legs, low boots. On dame's left little boy and girl watch intently, half concealed by her cloak. On table, to left, hour-glass and wraps. Behind, to left, latticed casement, through which rural landscape can be seen; curiously strong light on certain trees and sky. H. $23\frac{7}{16}$; Sub. $22\frac{1}{16}$; W. $18\frac{3}{4}$.

I. Without letters. Seven progress and one finished proofs in British Museum.

II. Under, *Painted by Owen R.A.*, open letters, *The Schoolmistress Engravd by James Ward R.A.*

III. Under, *Painted by W. Owen Engraved by J. Ward, Painter & Engraver to H.R.H. the Prince of Wales The Schoolmistress*

In every village mark'd with little spire,
Embowr'd in trees, and hardly known to fame,
There dwells in lowly shades and mean attire,
A matron old, whom we Schoolmistress name:
Who boasts unruly brats with birch to tame.
Vide Shenstone.

La Maitresse d'École.

Pres de l'humble clocher de maint obscur village
Que les arbres voisins cachent sous leur ombrage,
Vit dans un réduit sombre, en modestes atours,
La Dame qui régit l'école en ses vieux jours,
Et, du bouleau funeste armant son bras débile,
Gourmande gravement le marmot indocile.

London Pubd April 2nd 1804 *by Messrs Wards & Co No* 6, *Newman Street.*

LORD SHELBURNE. REYNOLDS.

See "Lord Ashburton," etc., No. 4.

72. SMUGGLERS. G. MORLAND.

Sw Sothby 23·3·1960 (52) illus.

Open seascape. Rocky bay. Two sailors in small rowing boat, pulled up on shore, hand kegs to man leaning against boat. Another man, close-fitting cap, waistcoat and light smock, rolls cask towards covered waggon, from which two horses have been unharnessed. Man, in cap and coat, stands at their heads, whip in left hand. Hound lies near. Three sailing vessels, two men in one; rowing boat, in distance, can be seen. Clouds, gulls. Under, in open letters, *No* 2. *Smugglers, Painted by G. Morland. Engrav'd by J. Ward, London Published Novr* 1. 1793. *by I. R. Smith King Street, Covent Garden.* W. $21\frac{9}{16}$; H. $17\frac{3}{4}$; Sub. W. $21\frac{6}{16}$; H. 17 (cut).

I. As described.
II. Letters filled in.

73. JOHN, LORD SOMERVILLE. WOODFORDE.

W.L., standing, directed to front, facing and looking towards left, uniform, right hand holding hilt of sword and shako, left hand on hip, in background to left man leading yoke of oxen, mountains in distance. Under, *Painted by S. Woodforde. London Pub. March* 15, 1800, *by A. C.*

Poggi, 91, *New Bond Street. Engraved by James Ward Painter & Engraver to H.R.H. the Prince of Wales. The Rt Honble John Lord Somerville One of the Sixteen Peers of Scotland, President of the Board of Agriculture And Colonel of the West Somerset Yeomanry.* H. $25\frac{3}{4}$; Sub. $24\frac{1}{8}$; W. $17\frac{7}{8}$.

I. Before inscription.

II. As described.

III. Retouched after 220 impressions taken.

With engraver's works are five progress and one finished proofs, and one of the retouched impressions.

John Southey Somerville, 15th Lord Somerville. Born on 21st September 1765; the eldest son of Lieut.-Col. the Hon. Hugh Somerville of Fitzhead Court, near Taunton, by his first wife, Elizabeth Lethbridge. His father was the youngest son of James, 13th Lord Somerville, head of the Scotch branch of the family. He was educated at Harrow and at St. John's College, Cambridge; succeeded to the peerage in 1796, and was chosen a representative peer of Scotland in that year, and again in 1802 and 1806. He took a great interest in agricultural matters, was President of the Board of Agriculture in 1798, and introduced a breed of Merino sheep from Lisbon. He died unmarried at Vevay, in Switzerland, 5th October 1819, and was buried at Aston Somerville, Gloucestershire.

The portrait from which the engraving described was taken is now at Matfen Hall, Northumberland.

74. SOOTHSAYER. J. Ward.

(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21, 24, 31, 50, 52, 55, 58, 59, 60, 61, 63, 80.) No inscription. W. $18\frac{3}{4}$; H. $14\frac{1}{4}$; Sub. W. 18; H. $13\frac{5}{16}$.

"A celebrated Race-Horse late in the possession of his Majesty King George the Fourth." (James Ward.)

75. THE SPOTTISWOODE OX. A. Nasmyth.

Open landscape. Large white ox directed to right, a Scotchman, wearing plaid over left shoulder and Tam o'

Shanter cap, looking at it; slightly to back a cow. Dog to right. Under, *The Spottiswoode Ox, Painted by A. Nasmyth Engraved by J. Ward To the Rt Honble Lord Sheffield. President of the Board of Agriculture This Portrait of The Spottiswoode Ox, Bred and Fed by John Spottiswoode Esqr of Spottiswoode in the County of Berwick Is with his Lordship's permission inscribed by his Lordship's most obedient Servants The Proprietors, Johnson, Richardson & Morrison Dimensions—Height at the shoulder* 6 *ft* 4 *in Length from nose to rump* 12 *ft* 4 *in girth behind the shoulders* 10 *ft* 2 *in Breadth across the loins* 3 *ft* 1 *in Weight. London Published,* 1804 *by Anthony Cardon, No* 31, *Clipstone Street.* W. $23\frac{1}{2}$; H. $18\frac{3}{4}$; Sub. $17\frac{3}{4}$.

76. STUDIES FROM NATURE. J. Ward.

Studies of young chickens and ducks; also the heads and feet of older birds. Head of greyhound; head of goat; also feet of goats and calves. Under, in open letters, *Studies from Nature. Painted, Engraved & Published, Jany 1st* 1807, *by James Ward, Painter & Engraver to H.R.H. the Prince of Wales, No* 6, *Newman Street, London.* W. $19\frac{5}{8}$; H. $14\frac{11}{16}$; Sub. H. $13\frac{9}{16}$; W. $19\frac{5}{8}$.

77. THE TEMPTATION TO BE WASHED. J. Ward.

Interior of bedroom. Large four-post bedstead, curtains fastened back. At corner nurse seated, mob cap, crossed fichu, right foot on stool, holds naked baby on lap; right arm round it, left rests on table at her side, on which large basin stands. Through still open door mother has entered, long straight gown, draped headdress, stands by table, bending towards baby, offering in left hand small doll; right hand rests on table. Little girl, long hair, kneels on bed, clasping hands with pleasure at sight of toy; slightly behind, another stands, right shoulder bare, gazing enviously. Infant asleep in bed,

left arm thrown over head. To left, boy, trousers, frilled collar, catches kitten which jumps over toy horse. Shafts of sunlight through door. W. $23\frac{5}{8}$; H. $18\frac{3}{4}$; Sub. $17\frac{3}{4}$.

This picture was first entrusted for engraving to William Say, a pupil of James Ward. There are three progress proofs in the British Museum with Say's name pencilled on them. Under the fourth J. Ward has written, "after Say left it"; and apparently he proceeded to make considerable alterations.

78. HENRY THORNTON. Hoppner.

T.Q.L., standing, directed towards left, looking to front, coat buttoned across chest, right hand holding paper on table to left. Under, *Painted by J Hoppner R.A. Engraved by J Ward Painter & Engraver to H.R.H. the Prince of Wales. Henry Thornton Esqr. Elected the 7th July* 1802 *a fifth time Representative in Parliament for the Borough of Southwark. Engraved at the request of the Electors.* H. $19\frac{7}{8}$; Sub. $17\frac{5}{8}$; W. 14.

I. Before inscription.
II. As described.

Henry Thornton (born 1760, died 1815), philanthropist and financier, was the son of John Thornton, one of the earliest of the Evangelists. The father inherited a large fortune, and made it larger by successful trading, but he was remarkable for his charities, and is said to have given away between two and three thousand a year. Among his annuitants was John Newton, and when Cowper took refuge with Newton during his mental illness, Thornton doubled his annuity. Cowper described John Thornton in his poem on "Charity," and also wrote some lines upon his death.

Henry, who was his youngest son, inherited to the full both his business capacity and his religious views, but added to them great political ability. He was an intimate friend of Wilberforce, and supported him in his anti-slavery agitation. With him he took a leading part in the foundation of the colony at Sierra Leone, which was intended to provide a centre of civilisation for the African races. One of the first governors of this colony was Zachary Macaulay.

XII

EQUINE COURTSHIP

(L'AMOUR DU CHEVAL)



79. TIGER DISTURBED WHILST DEVOURING ITS PREY. J. WARD.

At mouth of cave a tiger, crouching, left paw on carcase of prey; to right, lion halts looking hungrily at carcase. In background, boulders of rock and tree with broken branch. Distant view of river, mountains, and sky. Under, *Tiger disturbed whilst devouring its prey Painted and Engraved by James Ward pubd June* 1799 *by James Ward & Co 6 Newman Str.* W. 24; Sub. $23\frac{1}{2}$; H. $17\frac{1}{2}$.

VICTORY OF LORD DUNCAN AT CAMPERDOWN. COPLEY.

See "The Victory of Lord Duncan," No. 33.

VIEW IN LEICESTERSHIRE. G. MORLAND.

See "A Boy employed in burning Weeds," No. 10.

VIRGINIA. HENARD.

See "Madame Chevalier," No. 14.

CHARLES WALL. LAWRENCE.

See "Sir Francis and Charles Baring," No. 5.

80. WALTON. J. WARD.
(Lithograph.)

One of the series of fourteen celebrated horses painted, and drawn on stone, by James Ward. (See Nos. 1, 21, 24, 31, 50, 52, 55, 58, 59, 60, 61, 63, 74.) Under, *James Ward R A Pinxt et Delt Select Proof retouched by J. W Walton London. Pubd April* 1823, *for J. W. by R. Ackermann.* W. $18\frac{13}{16}$; H. $14\frac{1}{2}$; Sub. W. $17\frac{13}{16}$; H. $13\frac{5}{16}$.

"A celebrated Race-Horse, the property of Sir John Shelly, Bart., M.P." (James Ward.)

WILLIAM IV. Shee.

See "Duke of Clarence," No. 17.

81. BASIL WOODD. J. Ward.

T.Q.L., directed slightly to, facing and looking towards left, bands, black gown, right hand holding open book, left hand on table to right, pillar to left. Under, *Revd Basil Woodd, M.A. Minister of Bentinck Chapel, Lecturer of St Peters, Cornhill, and Chaplain to the Rt Honble the Earl of Leiceſter. Painted & Engraved by Jas Ward, Painter & Engraver to H.R.H. the Prince of Wales. Publiſhed Jany* 4, 1800, *by James Ward & Co No* 6, *Newman Street, London.* H. 20; Sub. 18; W. 13¾.

I. Before inscription.

II. With word *Proof* added to inscription at bottom to right.

III. As described.

Basil Woodd. Born at Richmond, in Surrey, 5th August 1760; educated at Oxford; Rector of Drayton Beauchamp, Bucks; an active member of various Christian societies; established many schools, and was author of several tracts and memoirs; he died at Paddington Green, 12th April 1831. (Chaloner Smith.)

82. JOSEPH WRIGHT. Wright.

H.L., in square frame with oval corners, directed to right, facing towards and looking to front, wide hat, plain coat. Under, *Engraved by Jas Ward, Painter & Engraver to H.R.H. the Prince of Wales. Joseph Wright Esqr. From a Picture painted by himself in the poſſeſſion of James Cade Esqr. London, Published by Meſsrs Colnaghi & Co Cockspur Street, Charing Croſs Feby* 1, 1807. H. 15; Sub. 13¾; W. 11; I.B.H. 11⅜; W. 9.

I. Before inscription, with six progress proofs.

II. Inscription in open letters. (In this state the date does not appear at the end of the address and the publishers' name is spelt "Calnaghi."

III. As described.

Joseph Wright (born 1734, died 1797), usually known as Wright of Derby, was the pupil first of Hudson and then of Mortimer. His speciality was candle-light, fire-light, and moon-light pictures. The best known is "The Orrery," now in the Derby Museum. He was elected an A.R.A. in 1781, but when in 1784 the full honour was offered to him, he refused it. His refusal is supposed to have been actuated by pique at the delay, lesser men having been preferred to him on previous occasions. In the National Gallery there is a picture by him of an "Experiment with an Air Pump," and there are three of his portraits in the National Portrait Gallery, one of Arkwright, one of Erasmus Darwin, and one of himself.

83. HENRY REDHEAD YORKE. Hay.

H.L., in square border, directed slightly to right, facing towards and looking to front, wig, frill, coat with high collar and epaulette; on border at bottom scraped, *Henry Yorke Esqr Born March 7. 1772.* Under, *Painted by W. Hay Engravd by J Ward Engraver in Mezzotinto to the Prince of Wales. Henry Yorke Esqr.*

Of High Determin'd Spirit
By Ancient Learning to th' enlightened Love
Of Ancient Freedom warmed.

London Published July 21st 1796 by W Hay No 63 Margaret St Cavendish Square. Sub. H. $9\frac{7}{8}$; Sub. W. $8\frac{3}{4}$; I.B.H. 9; W. $7\frac{1}{4}$.

I. Before any inscription.
II. Before name and verses.
III. As described.

Henry Redhead Yorke, born 1772; died 1813; publicist, radical, and revolutionary. He was in Paris at the time of the Revolution, and sympathised with the extremists of the Robespierre period. When he returned to England he expressed in public his sympathy with the American agitators for independence, and he culminated his eccentricity by convening a large meeting at Sheffield to demand free pardon for Scotch political offenders. He was tried at York, 1795, for conspiracy, sedition, and libel, and sentenced to two years' imprisonment. During this time he was converted from radicalism to reform.

He died comparatively young, having accomplished nothing.

JAMES WARD'S EXHIBITS AT THE SOCIETY OF ARTISTS, ROYAL ACADEMY, BRITISH INSTITUTION, AND SUFFOLK STREET, 1790–1847

SOCIETY OF ARTISTS

Warren Place, Kentish Town

1790. 332. A Lady. Crayons.
333. A Boy. „

ROYAL ACADEMY

20 Winchester Row

1792. 129. Christmas Carol.
141. Gathering Cowslips.
354. Haymakers at Rest.
356. Rocking Horse.
1793. 41. A Drake. Study from Nature.
42. A Guinea Pig. „ „
145. Feeding Pigs.
218. Inside of a Cowhouse.
272. A Dog stealing.
587. Tiger snarling over his Prey.
1794. 144. A Land Storm.

13 Southampton Row

1795. 44. A Fancy Pigeon.
122. Selling Rabbits.
267. Harrowing.

1 Paddington Turnpike

1796. 40. Condemned Calf.
151. Thunder Storm.
180. Idle Boys.
193. Coursing.
477. Farrier's Shop.

1797. 172. A Staffordshire Cow.
183. A Staffordshire Bull.
251. Lady and Child.
308. Bull Bait.

14 Southampton Row, Paddington

1798. 55. Cattle in a Storm.
204. Miss Walker.
117. Cattle.
172. An Alderney Cow.
209. Lion and Tiger fighting.
216. Woodman and Gipsies.
1799. 594. A Child (Miss Walker, afterwards Mrs. Musgrave).
130. Sunset.

6 Newman Street

1800. 42. A Cow, property of R. Dyott, Esq.
111. View of Chudleigh.
511. A Lion in the Tower.
1801. 9. Gleaners.
29. Conversation.
200. A Devonshire Ox.
201. Cow of the Long-horned Breed.
289. The Bird-keeper's Repast.
1802. 131. The Mother.
1803. 281. A Norman Bull.
698. Cattle.
1805. 8. Grousing on the Ruabon Hills, with Deer, etc. (?)
12. Charger belonging to Sir W. W. Wynne.
40. " " "
294. Sheepwashing Scene in Wales.

BRITISH INSTITUTE

1807. 7. Waggon Horses frightened by Lightning.
65. An Old Shepherd.
163. Pigs.
243. Landscape and Figures.
266. Melrose Abbey.
323. Littleton Tower on the Tweed.
463. Infant Christ embracing the Cross.
512. Landscape.
601. Terrier, property of St. Aubyn, Esq.
1808. 29. The Dairy Maid.

1808. 161. Fall of Phaeton. A finished sketch.
210. Harlech Castle.
221. Cattle.
236. Fighting Horses.
354. A Cow. Evening after Rain.
523. Tigers.
558. Rabbits.
1809. 10. Granadillo, a Brood Mare.
37. Gentleman and Keeper with Dogs.
46. Pigs.
111. A Suffolk Mare.
132. S. J. Pratt, Esq.
142. A Shetland Pony.
165. Asses waiting the Return of Fishing Boats.
173. A Straw Yard.
1810. 11. Cattle in a Storm.
75. An Heath Ewe and Lambs.
84. Hon. C. R. Phipps and his Favourite Pony.
108. Landscape and Figures.
178. Cattle.
211. Eagle, a Celebrated Stallion.
306. A Swine-herd.
1811. 21. An Arabian, property of Lord Clive.
40. Terrier, property of Sir A. Hume.
56. The Mouse's Petition.
76. Fat Staffordshire Ox, property of R. Dyott, Esq.
107. The Sand Pit.
148. Litchfield, property of Lord Lowther.
208. The Obstinate Ass.
489. Rev. T. Levett and Favourite Dogs, Cock Shooting
1812. 87. Hackney, property of Lord Brooke.
100. Bunker, a hunter, property of T. Levett, Esq.
117. Blackthorn, etc., „ E. Mundy, Esq.
118. Children.
144. Favourite Horse, property of Lord Huntly.
160. Gentleman and Keeper, Dogs, etc.
396. J. Nichol, Esq.
1813. 60. Favourite Hunter, property of Lord Maynard.
93. Judgement, property of Lord Deerhurst.
142. Dogs, property of T. L. Parker, Esq.
152. Hunters, property of Rev. J. Coventry.
165. A Charger, „ Genl. Sir C. Stewart.
272. Oswald, „ Lady R. Deerhurst.
292. Walton, „ Sir J. Shelley.
505. Phantom, „ „

1814. 57. Luke Kenny, Esq., aged 96, and his Wife.
117. Favourite Greyhound, property of T. F. Heathcote, Esq.
132. Shetland Pony, property of Hon. J. Coventry.
489. The Strawyard, a sketch.
656. A Bittern.
663. A Heron.
1815. 148. Prince Platoff, Charger, and four Cossacks (?)
168. Charger and Favourite Pony, property of Lord Stewart.
255. View of Gordale, property of Lord Ribblesdale.
300. Two Extraordinary Oxen, property of Earl of Powis.
1816. 24. Bradby Cedars.
128. Evening, Boar Hunting in East Indies.
138. Twilight, " "
168. Morning, " "
187. Noon, " "
195. Two Ladies of Quality.
276. Miss Mann.
307. Nobleman and Favourite Shetland Pony.
421. Miss Bean.
1817. 122. Descent of the Swan, etc.
138. A Favourite Spaniel watching Trout.
151. Luke Kenny, aged 96, and his Wife.
167. Wasp, property of R. Ludgobeg, Esq.
174. Portrait of a Bloodhound.
207. Walton, property of Sir J. Shelley.
251. A Newfoundland Dog.
257. Cottage in Wales.
475. Gentleman.
485. Lady.
1818. 154. T. Levett, Esq., and a Favourite Hunter.
292. An Arabian, belonging to the Earl of Powis.
1819. 185. Rev. J. A. Busfeild, D.D.
324. Dash, Lady Tempest's Spaniel.
501. Master Bean.
1820. 7. Leopold, Racehorse, property of J. G. Lambton, Esq.
30. Dr. Syntax, Racehorse, property of R. Riddell, Esq.
197. Cossack Horse, property of Duke of Northumberland.
216. Persian Horse, " " "
249. W. Wynn, Esq.
255. Taff, a Favourite Dog, A. Stanhope, Esq.
337. Fox-hunting, calling Hounds to Cover, property of J. G. Lambton, Esq.
594. Dog taken when a Puppy at the Battle of Vittoria.

XIII

FAMILY OF JAMES WARD



1821. 173. A Favourite Hunter, Edwin Yates, Esq.
330. Rover, Favourite Spaniel, Earl of Powis.
443. „ „ „ „
1822. 11. Mare, J. Harrison, Esq.
194. Favourite Horse, Earl of Powis.
280. Haphazard.
529. The Boa Serpent seizing Horse (Adonis).
1823. 164. Horses, J. Allnutt, Esq.
293. The Deer Stealer.
456. Rob, a Horse, J. P. Baxter, Esq.
534. Favourite Horse and Dog, Arbuthnot, Esq.
1824. 4. A Favourite Old Hunter, Unwin Heathcote, Esq.
23. Soothsayer, Horse belonging to George IV.
80. Ferrets in a Rabbit Warren.
127. Col. Sir John Leicester, Bart.
237. Princess Royal, a Racehorse, Sir T. Mostyn.
357. Copenhagen, Wellington's Charger.
91. Brood Mares, Sir T. Mostyn.
195. Donald, Philip Gell, Esq.
349. Mares, Duke of York.
10. Nonpareil, George IV.
22. Monitor, „
1826. 23. Battle near Boston.
134. A Favourite Horse and Pony, Duke of Newcastle.
219. Marengo, Buonaparte's Charger.
276. Favourite Hunter.
1827. 61. The Norfolk Phenomenon.
64. Sides All.
195. Italian Greyhound, Lady Agnes Bullen.
204. The Day's Sport.
305. Favourite Shooting Pony, Retrievers, etc.
318. Smolensko.
359. Persian Sheep.
1828. 33. A Bull of the Alderney Breed.
133. Hackney, John Wells, Esq.
134. The Woodman's Companions.
139. An Ass of the Spanish Breed.
179. The Retriever.
223. A Cow of the Alderney Breed.
298. A Favourite Hunter, Peter Hesketh, Esq.
302. L'Amour du Cheval.
1829. 21. Augusta, Marquis of Exeter.
1830. 3. The Fall of Phaeton.
81. Maltese Ass and Mule Foal.
98. Spanish Ass and English Foal.

1830. 135. Venus rising from her Couch.
250. Artist's Mother, aged 80.
326. Diana at her Bath disturbed by Actæon.

ROUNDCROFT COTTAGE, CHESHUNT, HERTS

1831. 292. The Artist.
1832. 94. The Strong and the Weak Twin.
1833. 86. Contention.
108. Beaumont, near Cheshunt, Herts.
150. The Moment.
254. Avaiella Oliverea Cranwell Russell, etc., etc.
234. A Lady.
304. Mameluke, property of Theobald, Esq.
463. The Effects of Disobedience, Jonah.

6 NEWMAN STREET

1834. 34. Duncan's Horses.
211. An Arabian.
290. The Yeldham Oak at Great Yeldham.
1835. 212. The High and Low Conditioned Ewe.
1836. 37. Reformer, Blucher, Tory, and Crib.
231. Numps returning from Market.
370. The Struck Eagle.
1837. 100. Shepherd and his Dog and Rams.
192. Oxford from Rosehill.
202. Change of Pasture.
215. Plenty.
296. The Repast.
319. Dash, property of Artist.
418. Sympathy.
446. Intercession.

ROUNDCROFT COTTAGE, CHESHUNT, HERTS

1838. 86. The Weird Sisters.
87. The Triumph over Sin, Death, and Hell.
96. The Last Struggle of Sin, Death, and Hell.
124. Roundcroft Cottage, the Artist's Residence.
241. The Fair Crop.
263. The Fair Show.
281. Ignorance, Envy, and Jealousy, etc., etc.
483. Tickling the Ear.
1840. 88. Curiosity.
240. Drying the Legs.

1840. 270. Love flying from Sensuality.
277. The J's Nest.
1842. 426. Nonpareil, George IV.'s Charger.
440. Adonis, George III.'s Charger.
1843. 9. Virgil's Bulls.
43. Out of Hearing.
110. Meeting the Sun.
154. Beauty and Sprite.
236. Enjoying the Breeze.
448. The Contrast.
482. The Evening Blush.
503. The Gleam in the Storm.
1845. 142. Sand Asses.
146. Peace.
153. Duck Weeds.
163. What is it?
172. What a Beauty! (Mr. Wistear).
187. The Barrow Pig.
218. Coal Works (R. Lambton, Esq.).
247. The Torn Lamb.
1846. 172. Union.
190. The Devil's Bridge.
216. Quietude disturbed.
232. Nature's Sweet Restorer, Balmy Sleep.
233. A Friend in Need.
254. The Juvenile Scribe.
443. Waiting the Weather.
511. The Artist.
1847. 10. The Discomfiture of King Charles II.
87. The Snarlers.
145. The Vision of Mirza.
158. Conway Castle and Town before the Bridge was made.
283. A Mill in Wales.
443. The Grandmother.
469. Going out.
1848. 352. The Council of Horses.
1849. 56. Sympathy.
134. Showery Weather in Midsummer.
170. The Corn Stack.
429. Renton, in Scotland (the birthplace of Smollett).
503. A Dewy Morning, Duel of the Stags.
558. Owen Glendower, Parliament House, S.W.
1850. 260. Gethsemane.
343. Bethany.

1850. 357. The Baptism.
387. Age and Infancy.
423. The Star of Bethlehem.
679. The Look to prefer (?)
934. Purity cherishing Love.
22. Destroying the Hornets' Nest.
153. Separation.
536. Hope in the Troubled Ocean of Life.
587. Trees, the Purple Beech, etc.
648. House in which Smollett was born.
677. The Double Triumph, Death, etc.
688. Measure for Measure, the Biter Bit.
702. Age and Infancy, Spanish Grandfather.
1852. 67. Lambs of the First Year.
269. Old Careful.
303. Daniel in the Lions' Den.
364. The Hunted Stag, Falls of the Clyde.
493. Listening to Advice.
1125. The Fall of the Clyde after a Flood.
1853. 93. The Old Dutch Cow.
317. Carting Seaweed.
484. Heart's Ease.
807. The Bad Day.
1019. Teetol, Beer and Beef.
1066. The Shepherd and Birdkeeper.
1092. Peebles Castle, Scotland.
1854. 449. Mr. Rudal.
1855. 238. The Morning Grey, with Cattle.

BRITISH INSTITUTION

6 Newman Street

1806. 31. View in Somersetshire from Fitzhead.
32. The Liboya Serpent seizing his Prey.
40. View in Somersetshire.
72. Dogs of the Dalmatian Kind.
95. Bacchus teaching Use of the Grape.
1807. 3. Phaeton hurled from Chariot of Sun, 4′ 11″ × 3′ 7″.
30. Cowherd, 2′ 2″ × 1′ 7″.
33. Cottager, 2′ 2″ × 1′ 7″.
179. Thatching a Mill, 1′ 7″ × 2′ 1″.
266. Cattle, 2′ 1″ × 2′ 6″.
299. Liboya Serpent destroying a Tiger, 3′ 6″ × 4′ 10″.
300. Persian Greyhounds, 4′ 3″ × 5′ 0″.

1807. 303. Ashbourne Mill, 3′ 11″ × 4′ 7″.
195. Pigs, 1′ 3″ × 1′ 5″.
1808. 8. Temptation to be washed, 2′ 0″ × 2′ 6″.
9. Child's Rout, 2′ 1″ × 2′ 6″.
50. Tired Labourer, 2′ 4″ × 1′ 9″.
57. Hunting, 1′ 2″ × 1′ 3″.
58. A Drunkard, 9″ × 8″.
59. A Gleaner, 10″ × 9″.
61. Moonlight, 7″ × 10″.
62. Dogs of Dalmatian Breed, 6″ × 8″.
64. Coursing, 1′ 0″ × 1′ 3″.
344. Lion sharpening his Claws on an Oak Tree, 3′ 10″ × 2′ 10″.
411. A Fat Prize Ox of the Hertfordshire Breed, 1′ 10″ × 2′ 5″.
444. Pigs, 2′ 1″ × 2′ 6″.
454. Studies from Nature, 2′ 8″ × 3′ 2″.
456. Landscape and Figures, 2′ 4″ × 2′ 0″.
460. Waggon Horses frightened by Lightning, 4′ 2″ × 5′ 4″.
477. Studies from Nature, 2′ 9″ × 3′ 2″.
1809. 75. Dairymaid, 1′ 6″ × 1′ 8″.
245. Harlech Castle, 5′ 9″ × 8′ 6″.
301. Fall of Phaeton, 2′ 8″ × 2′ 5″.
330. Tigers, 4′ 2″ × 3′ 11″.
336. Wiltshire Sow and Pigs, 2′ 0″ × 2′ 6″.
1810. 294. Design for a Picture painted for Sir John Leicester, 1′ 2″ × 1′ 7″.
1813. 171. Pigs, 1′ 10″ × 2′ 4″.
1814. 51. Death of Goldfinch, 1′ 8″ × 2′ 1″.
67. A Traveller, 4′ 10″ × 3′ 4″.
207. Gordale, finished sketch, 3′ 6″ × 4′ 3″.
1815. 214. Tigers Reposing, 4′ 3″ × 3′ 4″.
1816. 101. A Sand Pit, 2′ 0″ × 2′ 6″.
161. Battle of Waterloo, allegory, 4′ 0″ × 5′ 8″.
203. Dogs of Newfoundland Breed, 2′ 7″ × 2′ 9″.
1817. 12. Bulls Fighting, 5′ 6″ × 8′ 9″.
100. A Sand Pit, 3′ 3″ × 3′ 8″.
176. The Lioness disturbed, 5′ 0″ × 6′ 0″.
183. A Spanish Charger and Pony, 5′ 0″ × 6′ 0″.
187. The Deer of North America, 5′ 0″ × 6′ 0″.
1818. 63. Admonition, 3′ 8″ × 3′ 2″.
71. Fall of Phaeton, 2′ 8″ × 2′ 3″.
94. Pool of Bethesda, 8′ 0″ × 10′ 8″.
141. A Bloodhound upon Scent, 2′ 3″ × 1′ 4″.
182. The Obstinate Ass, 1′ 0″ × 10″.

1818. 269. A Stallion Loose, 4′ 3″ × 5′ 6″.
1819. 181. A View of the Sisters, 3′ 0″ × 3′ 9″.
190. The Tired Model, a Study from Nature, 3′ 9″ × 3′ 1″.
1820. 296. Red Riding Hood, 4′ 3″ × 3′ 11″.
1821. 47. A Farmyard, 2′ 2″ × 2′ 9″.
1822. 140. Landscape and Figures, 2′ 3″ × 1′ 11″.
177. Study of a Colt, 1′ 3″ × 1′ 4″.
1823. 1. Group of Cattle, 12′ 8″ × 18′ 0″.
1826. 16. A Favourite Hunter, 1′ 8″ × 2′ 0″.
178. Adonis, Charger of George III., 3′ 2″ × 3′ 5″.
1827. 11. Two Alderney Cows, 2′ 6″ × 3′ 4″.
215. The Deer-Stealer, sketch, 1′ 1″ × 1′ 6″.
1828. 147. Cows of Ayrshire and Alderney, 3′ 1″ × 3′ 9″.
259. Norfolk Phenomenon, trolley, 2′ 3″ × 2′ 11″.
312. A Negro's Head, 2′ 4″ × 3′ 1″.
362. Persian Sheep, 3′ 4″ × 4′ 0″.
1830. 331. The Intruder, 3′ 9″ × 4′ 11″.

SUFFOLK STREET

Roundcroft Cottage, Cheshunt

1831. 320. Arabian Mare and Foal, 3′ 3″ × 3′ 9″.
1833. 473. The Strong and Weak Twins, 2′ 3″ × 2′ 9″.
1834. 34. A Cow of Dutch Breed, 1′ 5″ × 1′ 8″.
155. The Family Compact, 3′ 3″ × 3′ 8″.
124. Affection and Gratitude, 1′ 2″ × 1′ 2″.
167. Effect of Disobedience, Prophet and Lion, 3′ 0″ × 4′ 1″.

6 Newman Street

1838. 446. Wirewell at Tintern, 2′ 11″ × 3′ 11″.
471. Tintern Abbey, 3′ 0″ × 4′ 0″.
1842. 207. Sheep Washing, 4′ 7″ × 6′ 5″.
1843. 342. Sympathy, 2′ 10″ × 3′ 6″.
364. The Repast, 2′ 10″ × 5′ 6″.

Roundcroft Cottage, Cheshunt

1846. 199. Expectation, 11″ × 1′ 1″.
200. Lundy Castle, 9″ × 1′ 8″.
333. Foot of Ben Lomond, 9″ × 10″.
334. Preparation, 11″ × 1′ 0″.
340. Iron Works near Swansea, 9″ × 1′ 4″.

1846. 350. Expectation, 9″ × 11″.
351. Snowdon, 9″ × 9″.
414. Sheep Fair at Luss, 11″ × 1′ 4″.
1847. 417. The Broken Fence, 1′ 4″ × 1′ 9″.

SUFFOLK STREET

7 Newman Street

1830. 152. The Whappile Deer.
(Winter) 1833. 38. The Miner (T. S. Case, Esq.).
„ 1834. 216. Landscape and Cattle (Oakley, Esq.).
1845. 28. The Village Church.
357. A Coast Scene.
427. Disagreeable Company.
474. Whisking off the Fly.
495. Trudging Home.
623. The Listening Stag.

LIST OF WORKS ENGRAVED BY WILLIAM WARD, A.R.A.



XIV

A FARM YARD

1. ADAM SEATED IN GARDEN OF EDEN.

HOWARD and REINAGLE SNR.

The Garden of Eden. Fine male figure, nude. Seated under tree of knowledge, directed to right, body flexed to front, head turned to left. A lion passes near him. To right, giraffe ; trees ; sun-shafts through trees. To left, foreground, blooming rosebush ; above, bird of paradise. Background of palms, etc. Under, *Howard R.A. & Reinagle Sen. A.R.A pinx. Ward, Engraver to His Royal Highness the Duke of York, sculp.* Sub. H. $17\frac{1}{4}$; W. $12\frac{3}{8}$.

I. Before any inscription.
II. Inscription in open letters.
III. As described.

2. SIR WILLIAM ADDINGTON. SHEE.

T.Q.L., sitting, directed slightly to left, facing and looking to front, plain coat, right hand on large book open on table to left, on which lie books and inkstand, left hand holding arm of chair, curtain and fluted pillars in background. Under, *Painted by M. Shee. Engraved by W. Ward Wm Addington Esqr Chief Magistrate of the Public Office Bow Street. Dedicated with Permission to the Earl of Grosvenor by his Lordships most humble Servt W Ward. London Pubd Novr* 20 1795 *by W Ward Winchester Row Paddington.* H. 20 ; Sub. 18 ; W. $13\frac{7}{8}$.

I. Before any inscription.
II. Inscription in open letters.
III. As described.

Born in 1728 at Litchborough, Northants ; educated at Corpus Christi College, Cambridge ; knighted 1797 ; died at Bath, 7th April 1811.

3. HENRY AINSLIE. Stewardson.

H.L., directed, facing, and looking towards left, white cravat, plain coat. Under, in open letters, *Painted by T Stewardson Esq. Engraved by W Ward A.R.A. Engraver to his Majesty & to H.R.H. the Duke of York. Henry Ainslie M.D.* H. 14 ; Sub. $11\frac{7}{8}$; W. $9\frac{7}{8}$.

Born 1760. Son of James Ainslie, M.D., a physician of Kendal. Entered at Pembroke Hall, Cambridge, was senior wrangler and second Smith's prizeman in 1781, and was elected a fellow of his college. Became physician to Addenbrooke's Hospital in 1787, and M.D. in 1793, when he migrated to London. There he was elected a fellow of the Royal College of Physicians in 1795, and in the same year physician to St. Thomas's Hospital, a post which he resigned in 1800. Though selected to deliver the Harveian oration in 1802, he was undistinguished as a physician. Died 26th October 1834, at Grizedale, Northumberland.

4. MRS. ALEFOUNDER AND BOY. Bigg.

Thus described by Chaloner Smith : W.L.'s, the lady sitting, directed to left, facing towards and looking to front, hair in full curls, white dress, black cape across arms, left hand holding letter, cover of which lies on seat beside her, addressed, *Mrs. Alefounder Bow Street London Pr Swallow Packet*, right hand holding left hand of boy who stands before her, wide hat, white collar, gloves in left hand, large rock to right, landscape in distance to left. H. $22\frac{3}{4}$; Sub. $21\frac{1}{4}$; W. 18.

Chaloner Smith, who considers the print in every respect worthy of Ward, says : "On the only print met with, which is a slightly touched finished proof, is indistinctly pencilled, 'Painted by W : R : Bigg. Mrs. Alefounder and Nephew Published as the Act Directs Feby 10, 1789.'"

An impression was sold at Christie's on 10th July 1900 ; it

was catalogued as "Pleasing Intelligence (Mrs. Alefounder and son), after Bigg, by W. Ward—proof."

The lady was the wife of John Alefounder, a portrait painter of ability, who went to India about 1786, and died at Calcutta in 1795.

5. ALEHOUSE POLITICIANS. G. Morland.

Interior of village inn. Man seated at table reading *The Sun* newspaper aloud; another, dressed as a butcher, sits near, pipe in hand; a post-boy, hat on, stands behind them. To right, young boy enters bearing tankard of foaming ale; in front of him stands a shepherd, resting on crook, dogs at his feet; on mantelpiece inscription:

Pay this day
I'll trust to-morrow.

Under, *Painted by G. Morland. Engraved by W. Ward. Printed by I. Shove. Ale-house Politicians. Les Politiques du Cabaret. Pub. March* 2. 1801, *by Messrs Wards & Co No* 6, *Newman Street, London.* W. $23\frac{11}{16}$; H. 19; Sub. $17\frac{15}{16}$.

I. Proof before all letters.
II. As described.
III. With *Plate XI.* inserted before title.

6. ALINDA. W. Ward.

T.Q.L., young lady, seated in open landscape, directed to right, and looking to front, leaning against trunk of tree; large hat, frilled cap inside, muslin gown, dark cross-over, long gloves; right hand lying in her lap, left extended on knee. Under, *W Ward delint et sculpt* [in open letters] *Alinda.* H. $11\frac{1}{16}$; W. $10\frac{3}{16}$; O.D.H. $8\frac{1}{2}$; O.D.W. $8\frac{1}{2}$.

I. As described.
II. Letters filled in and following verses added:—

For pity's sake! Alinda veil those eyes:
In each bewitching glance new conquests rise,
Captives enough thou hast to drag thy chains;
In ev'ry smile there lurks a thousand pains.

7. ALMEIDA.

(Stipple.)

Oval in square. T.Q.L. Young lady seated near a tree, directed to right, head turned, and looking to left; curls, large hat, feathers, hands crossed in her lap. To left a tree trunk, to right a tree, and a small house in distance. Under, *Almeida The Graces were throng'd in her Eyes And the Virtues all lodged in her breast, Shenstone Pubd June* 1787 *by Prattent Engraver & Printseller,* 46, *Cloth Fair West Smithfield, & Whitaker* 12 *New Street Covent Garden London.* O.D.H. 8; O.D.W. $6\frac{3}{4}$; H. $10\frac{3}{4}$; W. $8\frac{1}{2}$.

8. AMUSANT. H. B. Chalon.

Fine horse, directed and looking to right, head slightly turned to front, flowing tail. Under, *Published March* 15 1795 *by H. B Chalon No* 47 *Castle Street Oxford Market & W. Ward, Winchester Row, Paddington Amusant A Managed Horse the Property of his Majesty Dedicated to his Grace the Duke of Montrose late Master of the Horse. by his Graces most obedient Servant H. B Chalon.* Sub. W. $19\frac{9}{16}$; H. $14\frac{11}{16}$.

Same state printed in colours.

9. WILLIAM ANDERSON. Geddes.

T.Q.L., seated, directed towards right, looking to front, right hand within breast of coat, left hand on table, on which lie inkstand and books. Under, *Painted by A. Geddes. Engraved by Wm Ward A.R.A. Engraver to their R.H the Prince Regent & the Duke of York. William Anderson Esqre Late Provost of Stirling. Painted & Engraved at the particular request of the Principal Booksellers in Scotland as a mark of their high esteem, on his retiring from Business, in which he had been engaged for upwards of half a Century.* H. 20; Sub. 17; W. 14.

I. Before any inscription, engraver's proof.
II. As described.

A bookseller in Stirling, and for many years agent to the King's printers for the sale of Bibles, etc. He was educated in Stirling from the funds of Allan's Hospital, and was five times elected Provost, namely, in 1793, 1794, 1813, 1814, and 1829, and for sixty years took an active part in municipal politics.

10. ANGELS' HEADS. Reynolds.

Five heads of a child, in shafts of sunshine, clouds. Under, *Portrait of Lady Isabella Ker Gordon in five positions. Gems of Art, Plate* 3. *Published June 2nd,* 1823 *by W. B. Cooke,* 9, *Soho Square. Painted by Sir Joshua Reynolds. Engraved on Steel by W. Ward, A.R.A.* H. 9 ; W. 7 ; Sub. H. $7\frac{3}{4}$; W. $6\frac{1}{16}$.

Frances Isabella Ker Gordon was the only child of Lord William Gordon, second son of Cosmo, third Duke of Gordon, by his wife, the Hon. Frances Ingram Shepherd, second daughter of Charles Ingram, ninth Lord Irvine. Born in 1782 ; died, unmarried, in 1831.

11. THE ANGLERS' REPAST. G. Morland.

Open-air picnic scene. On banks of a river, beneath spreading tree, lady is seated, hat, feathers, curls. A man hands chair to another lady whom he holds by the hand. Another, powdered wig, is seated on the ground, carving a fowl, hat by his side. Black servant, in boat, hands wine to a third guest who has plates under his arm. Cloth spread on ground. Under, filled in letters, *The Anglers Repast. Painted by G. Morland. Engrav'd by W. Ward. London Publish'd Novr* 28, 1789 *by J R Smith, No* 31 *King Street Covent Garden.* W. $21\frac{3}{4}$; H. $17\frac{3}{4}$; Sub. 17.

I. Without letters.
II. Inscription in open letters.
III. Letters filled in as described.

12. ANNETTE AND LUBIN. J. R. Smith.

(Stipple.)

Rustic scene in an arbour. Country lass and lad; he stands by her, holding a crook in the left hand, while with the right he makes a movement of appeal. She tearfully rubs her cheek, and lifts up her apron with her left hand. Under, *Painted by I. R. Smith Engraved by W. Ward Annette & Lubin*

What my dear Annete, said he to her
am I no longer the Lubin you love'd so much.
from Marmontels Moral Tales.

O.D.H. 12⅛; O.D.W. 12⅛.

13. ARIADNE. Lampi.

Hamilton, after mentioning Doughty's mezzotint (after Sir Joshua Reynolds) of Miss Ingram with the same title, says that an engraving, evidently from the same picture—the dress, hair, etc., entirely corresponding—was engraved by William Ward, after Lampi, probably from a drawing taken from Sir Joshua's picture, with the title, "Madame Ricardi, Circasienne."

An impression was in the Buccleuch collection.

14. AN ASS RACE. G. Morland.

Scene in village street. Country men and women amused by a race. One fellow has climbed the sign-post of inn and holds a beadle's hat on a stick. To right, inn. In foreground, horse trough; man, woman, and dog grouped near. To left, two trees, man and woman on horseback, woman in cart. In centre the leader of the race, on an ass, stick raised, hat flying off behind; crowd in pursuit. Under, *Painted by G. Morland Engrav'd by W. Ward An Ass Race. London Pubd Novr* 20,

1789 *by P. Cornman and Republished* 1805, *by Edwd Orme*, 59 *Bond Strt.* Sub. W. $16\frac{7}{8}$; H. $13\frac{3}{16}$.

I. Title in open letters.
II. As described.

15. PRINCESS AUGUSTA. Ramberg.

(Stipple.)

T.Q.L., seated on a chair in balcony, directed to right, head turned and looking to front, large hat, feathers, long hair, draped bodice, sash. She is caressing a greyhound that lies in her lap; to right a tree. Under, *H: Ramberg ad viv. del: W: Ward sculpt: Her Royal Highness the Princess Augusta. Dedicated by Permission to the Queen By her Majesty's most devoted & most dutiful Subject and Servant H: Ramberg Publish'd Feb:* 11*th* 1789. *by T. Harmar, Engraver & Printseller, No* 164. *Piccadilly.* O.D.H. $10\frac{13}{16}$; O.D.W. $8\frac{3}{16}$.

Second daughter of George III. Born 8th November 1768; died, unmarried, 22nd September 1840.

16. AUTUMN. G. Morland.

(Stipple.)

One of a set of "Four Seasons" (ovals) published by J. Prattent, 1st March 1788. See Nos. 274, 282, 329.

17. GEORGE HUSBAND BAIRD. Geddes.

Full T.Q.L., sitting, directed, facing, and looking towards left, hands on open book partly supported on table to left, on which lies mace, curtain in background. Under, in open letters, *Painted by Andrew Geddes. Engraved by Wm Ward A.R.A. Engraver to their R.H. the Prince Regent and the Duke of York. The very*

Reverend George H Baird, D.D. Principal of the University of Edinburgh &c &c. Dedicated by Permission to His Grace the Duke of Atholl. Pub Aug. 15 1817 *by Boydell & Co Cheapside London Archd Constable & Co Peter Hill and Co Edinburgh.* H. 20; Sub. 18; W. 14.

I. Before inscription.
II. Inscription in open letters.
III. As described.

Born at Borrowstounness (or Bo'ness) on the Forth, Linlithgowshire; educated at Edinburgh; licensed as Presbyterian preacher, 1786; presented to parish of Dunkeld, 1787, and to New Greyfriars' Church, Edinburgh, 1792; elected Professor of Oriental Languages, Edinburgh, in the last-named year. Succeeded Robertson as Principal of Edinburgh University, 1793; translated to the New North Parish Church, 1799, and in 1801, on the death of Hugh Blair, became his successor in the High Parish Church. One of the promoters of a scheme for the education of the poor in the Highlands and Islands of Scotland. Died 14th January 1840, at Manuel, near Linlithgow.

18. THE BARN DOOR. G. Morland.

Exterior of thatched barn. To right, maid, white cap, open bodice, apron, buckled shoes, bearing yoke on shoulders with two milk pails suspended, is clasped by yokel. Another, smocked, arms folded, leaning on hayfork, looks on. Through half-open barn door cow gazes. Two donkeys, pig, and wheelbarrow in foreground to left. Under, *Pubd April* 9. 1792 *by T. Simpson St Pauls Church Yard The Barn Door and Darling & Thompson Gt Newport Strt G. Morland pinxt W. Ward sculpt.* H. $17\frac{9}{16}$; Sub. $17\frac{1}{4}$; W. $21\frac{1}{2}$.

I. Before all letters.
II. Title in open letters.
III. As described—letters filled in.

19. BATHING HORSES. G. Morland.

Seascape. Boy riding horse bare-backed, holding halter, raises stick in right hand, horse plunges into waves,

sending up foam. Behind him another lad, riding dark horse, leading light one. Foreground, boulders of rock. To left, cliffs; to right, sea, sailing boats, gulls. Under, *London, Published by R. Lambe, 96, Gracechurch Street, May 10th 1814. Painted by G. Morland. Engraved by Wm Ward, A.R.A. Engraver to the Prince Regent & the Duke of York. Bathing Horses.* W. $23\frac{11}{16}$; H. $18\frac{3}{4}$; Sub. W. $23\frac{3}{8}$; H. $17\frac{3}{4}$.

I. Without title.
II. Title in open letters.
III. As described.

20. THE BATTLE. STOTHARD.

A group of eight figures. Under, *Painted by T. Stothard R.A. The Battle Le Combat Engraved by W. Ward, London Published April 16, 1798 by J. R. Smith, King Street, Covent Garden. Planche 3sme.*

One of a set of four "Sailors in Port." See Nos. 249, 279.

21. HENRY BEAUFOY. GAINSBOROUGH.

W.L., walking towards front, facing and looking towards left; long boots; right hand holding hat on cane, left in breast of coat; road and trees in background. Under, in centre arms, motto over, SUB TEGMINE FAGI: *Painted by Thos Gainsborough R.A. Engraved by W. Ward. Henry Beaufoy Esqr M.P. Publish'd Jany 1 1797 by W Ward Delancey Place Hampstead Road.* H. $24\frac{1}{2}$; Sub. $23\frac{5}{8}$; W. $14\frac{7}{8}$.

I. Before inscription, uncleaned edge.
II. Inscription in open letters.
III. As described.
IV. Publication line altered to: *Pub. July 4. 1800 by Messrs Wards & Co. No 6, Newman Street, London.*

Son of a Quaker wine-merchant in London. Author of several political works. M.P. for nearly fifteen years, being elected for

Minehead in 1780, for Great Yarmouth in 1784, and again on 18th June 1790. Appointed Secretary to the Board of Control. He advocated the repeal of the Corporation and Test Acts in 1787, 1789, and 1790. One of the witnesses at the trial of Horne Tooke for high treason in November 1794, and never recovered from the effects of Horne Tooke's savage cross-examination. Died 17th May 1795.

22. SIR WILLIAM BEECHEY. Beechey.

H.L., in square border, directed slightly to left, facing towards and looking to front; coat with high collar, buttoned across chest. Under, in etched letters, *Painted by W. Beechy* (sic). *Engraved by W Ward.* H. $15\frac{1}{8}$; Sub. 13; W. 11; I.B.H. $11\frac{1}{8}$; W. 9.

Born at Burford, Oxfordshire, 12th December 1753. After experiences as house-painter and attorney's clerk, he became in 1772 a student of the Royal Academy, and first exhibited in 1775. The year 1793 brought him a plentiful crop of honours (A.R.A., portrait painter to Queen Charlotte, knight, and R.A.). For a long while a fashionable portrait painter, but eventually outshone by Lawrence. Died at Hampstead 28th January 1839.

23. THE BENEVOLENT CARDINAL.

R. Westall.

Cardinal, robes, hat, seated in chair, under canopy, left knee crossed over right; right hand extended on knee as he bends forward; left hand raised. His attention is directed towards a nun, wearing black dress and flowing veil, who kneels at his feet, right hand extended to him, while with the left she holds that of a young girl in white gown and sash, head turned to front, drooping. To left, in deep shadow of alcove, people can be seen. To right and left of Cardinal are young acolytes. Background, marble pillars, statue of saint. Under, *Painted by R. Westall. Engraved by W. Ward. The Benevolent Cardinal. Le Bienfaisant Cardinal. London Published Apr* 14 1792 *by J R Smith No* 31, *King Street Covent Garden.* W. $25\frac{13}{16}$; Sub. W. $23\frac{13}{16}$; Sub. H. $18\frac{7}{8}$.

I. Without letters.
II. Title in open letters.
III. As described, inscription etched.

24. MRS. BENWELL. Hoppner.

H.L., in square border, sitting, directed slightly to left, facing and looking to front; very wide hat and ribbons; hair full; cape and bow at breast. Under, *Painted by J Hoppner. Engraved by W Ward. Mrs Benwell. London Publish'd may 7th* 1783 *by J. R. Smith No* 83 *Oxford Street.* H. $14\frac{7}{8}$; W. $10\frac{7}{8}$; I.B.H. $9\frac{7}{8}$; W. 8.

This pretty woman has been wrongly identified by Bromley as Mary Benwell, the portrait painter, who retired from her profession on her marriage about 1782 with an officer named Code. The portrait (as Chaloner Smith observes) is probably that of a celebrated demimondaine who is the subject of a notice in the *Town and Country Magazine* for 1786, p. 98.

25. SIR THOMAS BERNARD. Opie.

Full T.Q.L., sitting, directed to left, facing towards and looking to front; dark clothes; holding paper between hands; landscape in distance through window to left. Under, in skeleton letters, *Painted by J. Opie R.A. Engraved by W. Ward A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York. Sir Thomas Bernard Bart L.L.D Chancellor of the Diocese of Durham &c. &c.* H. 20; Sub. $17\frac{1}{2}$; W. 14.

I. Unfinished.
II. Before inscription.
III. As described.

Born at Lincoln, 27th April 1750; son of Sir Francis Bernard, governor of Massachusetts Bay. Educated at Harvard; came to England and was called to the bar as a member of the Middle Temple in 1780. A founder of the Society for Bettering the Condition of the Poor in 1796, and other charitable institutions; promoted the plan of the Royal Institution, Piccadilly, in 1799; and in 1805 succeeded in establishing the British Institution for

the Promotion of Fine Arts in the United Kingdom. In 1801 he was appointed Chancellor of the diocese of Durham and received the degree of LL.D. from the University of Edinburgh. In 1810 he succeeded to the baronetcy on the death of his brother. He died 1st July 1818, and was buried in a vault under the Foundling Hospital, to which institution he had been a liberal benefactor.

26. WILLIAM BICKNELL. Drummond.

H.L., directed and looking to front, holding book open on a cloth-covered table, another book beneath, spectacles in left hand; short wig, plain black coat and vest, white cravat. Under, *Painted by S. Drummond A.R.A. Engraved by W. Ward, Engraver to the Prince Regent & the Duke of York. Mr William Bicknell Senr Master of an Academy at Tooting, Surry, late of Ponder's End, is respectfully dedicated to his Pupils, by their most obedient humble Servant, S. Drummond. London: Pubd March* 25, 1813, *by S. Drummond,* 14, *Church Street, Soho.* H. 19¾; Sub. 16¾; W. 13¾.

I. Unfinished; touched.
II. Before any inscription.
III. As described.

27. JOHN BIGLAND. J. R. Smith.

H.L., sitting at table, paper and inkstand before him; directed slightly towards right, facing towards and looking to front; loose collar, tie, dark coat and light vest; right arm over left, pen in right hand; on his right is MS. lettered *Essays*, supported by three books; behind him to left are shelves with books and a curtain. Under, *Mr John Bigland, Author of "Letters on History" &c. &c. Painted by J R Smith & Engraved by Willm Ward, Engraver to their R.Hs the Prince Regent & to the Duke of York. Pub. March* 22 1811, *by W. Sheardown, Gazette Office, Doncaster, R. Ackermann,* 101, *Strand & Messrs Longman, Hurst & Co Paternoster Row* [to right] *Proof.* H. 14⅞; Sub. 10; W. 10⅞; Sub. 8⅜.

XV

THE FARRIER'S SHOP



I. Before inscription.
II. As described.

Wrongly named "Bingley,—esq." in Evans's Catalogue, No. 1011.

Born of humble parentage at Skirlaugh, or Skirlaw, in Holderness, Yorkshire, about 1750. Began life as a village schoolmaster, and did not take to authorship until he was fifty. He then published in rapid succession a series of popular books, chiefly on history, geography, and topography. The *Essays on Various Subjects*, which he is represented as writing in the print, were published in 1805. Died 22nd February 1832, aged 82, at Finningley, near Doncaster.

28. THE BILLET DOUX.

Interior of drawing-room. Two ladies sitting on a sofa, turned towards each other. The one to right is reading a letter, upon which can be seen *Honble Lady B Gale;* she wears curls falling on her shoulders, large hat with feathers and velvet band, an end of muslin hanging down to right of hat, crossed frilled fichu, laced corsage, voluminous muslin gown. The lady to left has powdered hair, small hat and feathers, plain fichu, apron, full gown with frill at foot. Upon a footstool lies a pet dog. To right, a table with a basket and a shawl. H. $14\frac{7}{16}$; W. $10\frac{5}{16}$; Sub. H. $12\frac{5}{16}$; W. $9\frac{15}{16}$.

29. THE BIRTH OF AN HEIR. Bigg.

Interior of an apartment. An old nurse holds an infant, lifting its veil for a little girl to kiss it. To left the father is advancing with an air of great happiness, another girl before him pointing to the baby. A maid-servant is opening the door. To right is a square stool, upon which are a decanter, some biscuits, and a bowl and saucer. Under, *Painted by W. R. Bigg A.R.A. Engraved by W. Ward. The Birth of An Heir. La Naissance d'un Heritier. Publish'd March 1st 1799, by W. Ward, Delancey Place, Camden Town.* W. $24\frac{1}{4}$; H. $19\frac{1}{4}$; Sub. $18\frac{1}{16}$.

Companion print to "Christening the Heir." See No. 62.

30. THE BLIND BEGGAR. W. Owen.

Open landscape. The old man seated directed to left, white hair dishevelled by the wind, holds out hat in right hand. Pretty Bessie stands by him, facing front; large hat, low bodice; her left hand on the beggar's shoulder, with the right she indicates his supplicating action. To right, corner of cottage. Under, *Painted by Wm Owen Engraved by Willm Ward Mezzotinto Engraver to his Royal Highness the Duke of York.*

The Blind Beggar of Bednall Green

"His reverend lockes
In comelye awls did wave
And on his aged temples grew
The blossomes of the grave"

Le Mendiant aveugle de Bednall Green

Ses Cheveux vénérables
Pendoient en flocons
Ondoyants autour de
Son front ridé

Vide Reliques of Ancient Poetry.

London Pubd April 2. 1804. *by Messrs Wards & Co No* 6, *Newman Street. Engraved from the Original Picture in the Possession of Thomas Heathcote Esqr to whom this Plate is Dedicated by his most Obedt Humble Servt Wm Ward.* H. $23\frac{11}{16}$; W. $18\frac{7}{8}$; Sub. H. $22\frac{1}{8}$.

The publication line is between the two verses.

31. BLIND MAN'S BUFF. G. Morland.

Rural scene. Children playing. A girl, with her eyes bandaged, stretches out her arms; a boy, curls, long coat, knee-breeches, frilled collar, hat in left hand, stoops to touch her shoe with right hand. Little girl holds up dog; boy, large hat, stick in left hand, leans on stile. Two other children behind. To left, inside porch, with wood to keep them within, are two babies; one leans out to touch blindfolded girl with stick, other, hat tied under chin, holds doll in right hand. Spreading trees, sky to right. Under, *Painted by G Morland Engrav'd by W Ward Blind Man's Buff. Publish'd Dec* 14*th* 1788 *by J.*

R. Smith No 31 *King Street, Covent Garden.* W. $21\frac{1}{2}$; H. $17\frac{5}{8}$; Sub. $17\frac{1}{16}$.

I. Without title.
II. Open letters as described.
III. Letters filled in.

32. SIR ROBERT HENRY BLOSSET. JACKSON.

H.L., directed towards left, facing towards left, looking to front, high collar to coat. Under, in three lines, *Painted by J Jackson Esqr R A Engraved by W Ward A R A Engraver to His Majesty & to H R H the Duke of York Sir Henry Blosset Kt Chief Justice of Bengal.* H. 14; Sub. $11\frac{5}{8}$; W. 10.

I. At bottom, to left, *Proof.*
II. As described.

Went the Norfolk circuit and became Deputy-Recorder of Cambridge. Appointed Chief-Justice of Bengal, and knighted 1822. Died at Calcutta, 1st February 1823.

33. HON. BARTHOLOMEW BOUVERIE. JACKSON.

H.L., directed and facing slightly to left, looking to front, plain dress, fur-lined cloak over shoulders. Under, *Painted by J. Jackson Esqr R.A.* 1824. *Engraved by Wm Ward A.R.A. Engraver to his Majesty & to H.R.H. the Duke of York. The Honorable B. Bouverie, M.P. Aged* 70. [to right] *Proof.* H. 14; Sub. $9\frac{1}{2}$; W. 10; Sub. $7\frac{7}{8}$.

I. Before any inscription.
II. As described; title in open lettering.

Born 29th October 1753, the third son of William, first Earl of Radnor. Educated at University College, Oxford. M.P. for Downton, 1806-30. Died in Edward Street, Portman Square, 31st May 1835.

34. JOHN BOWATER. KIRKBY.

T.Q.L., standing, directed to front, facing and looking towards right, uniform, right hand on cane, left hand on hilt of sword at hip, landscape with large buildings in distance to left. Under, in centre arms, *Thos Kirkby pinxt London Published Novr 29th, 1804, by J. P. Thompson, Great Newport Street, Printseller to His Majesty & The Duke & Duchess of York. W. Ward. sculp. Mezzotinto Engraver to his R.H. the Duke of York, Lieut Genl Bowater.* H. $20\frac{1}{8}$; Sub. $17\frac{7}{8}$; W. $13\frac{7}{8}$.

Became Lieut.-General (Ret. Marines) 25th September 1803. Died 5th October 1813 at Hampton Court, where his brother Admiral Bowater had a residence, in his 73rd year.

35. MISS BOWLES. (Juvenile Amusement.) REYNOLDS.

W.L., a young girl seated on the ground, directed towards right, facing and looking to front, arms round neck of dog to right, trees in background. Under, *Painted by Sir Joshua Reynolds. Engraved by W Ward. Juvenile Amusement. Publish'd May* 1 1798 *by W Ward Delancey Place Camden Town.* H. $15\frac{1}{8}$; Sub. $14\frac{3}{8}$; W. 11.

I. Before any inscription, and before plate was cleaned.

II. Inscription in open letters.

III. As described.

IV. Date in publication line altered to *Sept.* 30 1817.

Jane, eldest daughter of Oldfield Bowles, of North Aston, Oxfordshire, by his marriage, in 1770, to Mary, daughter of Sir Abraham Elton, Bart. She married, 1791, Richard Palmer, of Holme Park, Berks. Died in 1812.

36. MRS. BRADDYLL. BRADDYLL.

H.L., sitting, directed towards front, facing and looking downwards towards left, turban, earring, fur-lined

dress, right elbow on table to left, cheek leaning on hand. Under, *Mrs Braddyll from a Picture painted by her Son. Engraved by Wm Ward A.R.A. Engraver to His Majesty & to H.R.H. the Duke of York.* H. 14 ; Sub. $11\frac{7}{8}$; W. 10.

I. Before inscription, touched.
II. At bottom to right, *Proof.*
III. As described.

Jane, daughter and heir of Matthias Gale of Catgill Hall, Cumberland. Married, 29th January 1776, Wilson Gale (who assumed the name of Braddyll) of Highhead, Conishead Priory, Bardsea Hall, and Catterlen. Died 6th November 1818. Her son, Thomas Richmond Gale Braddyll, was born 14th November 1776.

37. JOSEPH BRANDRETH.

H.L., directed slightly towards right, looking to front, plain dark coat (buttoned at the waist) and vest, white cravat. H. $14\frac{1}{2}$; Sub. $11\frac{3}{4}$; W. $11\frac{1}{8}$; Sub. $9\frac{3}{4}$.

I. Without inscription. British Museum.

Born at Ormskirk, Lancashire, in 1746 ; died at Liverpool on 10th April 1815. Graduated M.D. at Edinburgh in 1770 ; practised at Ormskirk until about 1776, when he removed to Liverpool.

38. BROOK BRIDGES.

H.L., directed towards right, facing towards and looking to front, coat buttoned across chest. Under, in centre arms, motto, EXTREMIS USQUE PRIORES : *Engrav'd by W Ward A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York, Brook Bridges Esqr Ob.* 12 *Nov.* 1815. *Ætat. LXIII.* H. $14\frac{1}{8}$; Sub. $9\frac{7}{8}$; W. 10 ; Sub. 8.

Solicitor, of Red Lion Square, London.

39. SIR ROBERT BROWNRIGG. JACKSON.

Full H.L., sitting, directed and facing slightly to left, looking to front, coat buttoned, star on left breast, curtain in background. Under, *Painted by J Jackson Esq. R.A. Engraved by W Ward A.R.A. Engraver to his Majesty & to H.R.H. the Duke of York. General Sir Robert Brownrigg Bart. G.C.B. Colonel of the 9th Regt of Foot, late Governor of the Island of Ceylon.* H. 14; Sub. $11\frac{3}{4}$; W. $9\frac{7}{8}$.

I. Unfinished; space uncleaned.
II. Before any inscription.
III. With inscription in open letters, to left, *Proof.*
IV. As described.

Born 1759, second son of Henry Brownrigg of Rockingham, co. Wicklow. Gazetted an ensign in the 14th Regiment in 1775; became captain, 1784; served in the Netherlands, 1793; and was promoted colonel 1796, quartermaster-general 1803, and lieut.-general 1808. In October 1811 he was appointed governor of Ceylon, and in 1815 he annexed the kingdom of Kandy. For his services he was gazetted K.C.B. in January 1815, and was created a baronet in March 1816, being promoted full general in 1819. He died at Helston House, near Monmouth, 27th April 1833.

MRS. BRUDENELL.

See "Retirement," No. 242.

40. PATRICK BRYDONE. GEDDES.

Reclining on couch, directed facing left, front. Coat, velvet collar, white waistcoat, buckled knee-breeches, top-boots; right arm extended along back of couch; white handkerchief on knees; hat by side; two sticks opposite end of sofa. Chemical apparatus on table behind. On wall, map. To left, arum lily growing in pot. Under, cursive letters, *Patrick Brydone Esqr F R S* Open letters, *Author of a Tour through Sicily and Malta Pub: June* 8. 1818, *by Colnaghi & Co* 23 *Cockspur Street, Charing Cross, London; & A. Elder, Greenside Place, Edinburgh.* To

right, *Engraved by W. Ward, A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York.* At bottom, right, *Printed by J. I. Ahee.* To left, *Painted by A. Geddes.* W. $23\frac{13}{16}$; H. $20\frac{3}{4}$; Sub. $19\frac{1}{8}$.

I. Before any inscription.
II. As described.

Born in Berwickshire about 1741. Travelled in Switzerland, Italy, Sicily, and Malta, 1765-71. Appointed Comptroller of the Stamp Office. Besides his *Tour*, which went through seven or eight editions in his lifetime, and was also translated into French and German, he contributed papers on his favourite study of electricity to the *Philosophical Transactions* of the Royal Society. Died, 19th June 1818, at Lennel House, Berwickshire.

41. GEORGE, MARQUESS OF BUCKINGHAM.

JACKSON.

W.L., standing, directed to front, facing and looking towards left, robes of the Garter, right hand holding plumed hat, left hand on hip, fluted pillars in background, balusters with landscape in distance to right. Under, *J. Jackson, A.R.A. pinxit. W Ward A.R.A. sculpt Engraver to their R.H. the Prince Regent & the Duke of York. The Most Noble George Grenville Nugent Temple, Marquis of Buckingham K.G. &c. &c. &c. Lord Lieutenant and Custos Rotulorum of the County of Bucks. From the Original painted as a Mark of Respect to his Memory for the Magistrates of the County.* H. 26; Sub. $24\frac{7}{8}$; W. 16.

I. Before inscription.
II. Inscription in open letters.
III. As described.

Born in London 17th June 1753, eldest surviving son of the Rt. Hon. George Grenville, Chancellor of the Exchequer and Prime Minister (1763-65). Succeeded his uncle, 11th September 1779, as second Earl Temple. Appointed Lord Lieutenant of Ireland in 1782, and again in 1787. Created Marquess of Buckingham in 1784, and K.G. in 1786. Died at Stowe, Bucks, 11th February 1813; buried at Wotton Underwood, in the same county.

42. SIR FRANCIS BURDETT. J. R. Smith.

W.L., standing, directed and facing towards and looking to front; white cravat, dress coat buttoned across chest, watch seals at fob, hands holding Magna Charta; pillars and curtain in background, books and papers on carpet to right, balcony in background, with the Tower and other buildings in distance to right. Under, *Painted by I. R. Smith Engraved by W Ward Engraver to H.R.H. the Duke of York. To the People of England. Published May* 29 1811 *by I R Smith* 33 *Newman Street Oxford Street London.* H. 25¾; Sub. 24¾; W. 17⅞.

I. With "First Fifty" in lower right corner.
II. As described.

Born 25th January 1770, third son of Sir Robert Burdett, fourth baronet. Educated at Westminster and Oxford. Was in Paris during the early part of the French Revolution. M.P. for Boroughbridge, 1796; was put to enormous expense over the disputed election for Middlesex, 1802-1806; M.P. for Westminster, 1807-37. Gained much popularity by his advocacy of parliamentary reform, his denouncing the war with France, flogging in the army, and corruption in Parliament. He was imprisoned on political charges in 1810, and again in 1820. After the Reform Bill he supported the Conservative party, and sat as Conservative M.P. for North Wilts from 1837 until his death, which occurred at St. James's Place, 23rd January 1844. He married, 5th August 1793, Sophia, youngest daughter of Thomas Coutts, the banker. Their youngest daughter was created Baroness Burdett-Coutts in 1871.

43. JOHN, MARQUESS OF BUTE. Raeburn.

W.L., standing, directed and looking towards front; stick in right hand, plaid cloak over left shoulder. Under, in scratched letters, *Painted by H Ræburn Esq R.A. Engraved by W Ward A.R.A. Engraver to his Majesty & to H.R.H. the Duke of York. Published as the Act directs May 1st* 1882. H. 25⅞; Sub. 24⅞; W. 15⅞.

I. Before any inscription.
II. As described.

Born 10th August 1793, the son and heir of John Stuart, styled Viscount Mount-Stuart. Succeeded his maternal grandfather as Earl of Dumfries 7th April 1803, and his paternal grandfather as second Marquess of Bute, 16th November 1814. K.T. 1843. Died 18th March 1848 at Cardiff Castle. He is said to have expended above £400,000 in the formation of Cardiff Docks.

44. SAMUEL BUTLER. KIRKBY.

Full T.Q.L., sitting, directed towards left; bands, gown; reading book held in left hand, right hand on arm of chair; several large books on and under table to right, one lettered *Æschylus*. Under, *Painted by Thos Kirkby. Engraved by Wm Ward A.R.A. Engraver to his Majesty, & to H.R.H. the Duke of York. The Revd S. Butler, D.D. F.R.S. &c. &c. Archdeacon of Derby and Head Master of Shrewsbury School. Published by Thos Kirkby, Leamington Spa, Warwickshire.* H. 20½; Sub. 17½; W. 14.

I. Before inscription.
II. Inscription in open letters.
III. As described.

Born at Kenilworth 30th January 1774. Educated at Rugby and at St. John's College, Cambridge, where his career was unusually brilliant. Headmaster of Shrewsbury School, 1798-1836. Archdeacon of Derby 1822. Bishop of Lichfield and Coventry 1836. Died 4th December 1839, and was buried in St. Mary's Church, Shrewsbury. His elaborate edition of *Æschylus* was published at the Cambridge University Press in four volumes between 1809 and 1826.

45. HENRY CALLENDER. ABBOTT.

W.L., directed and facing slightly to left, looking to front; in uniform of the Blackheath Golf Club; epaulettes on coat, medal suspended from neck, right hand on golf-stick; to right, pillar, against which is another stick and curtain; landscape in distance to left. Under, *Painted by L. F. Abbott. Engraved by Wm Ward Engraver to their*

R.H. the Prince Regent & Duke of York. Henry Callender Esqre. To the Society of Goffers at Blackheath, This Plate is with just respect, Dedicated by their most humble Servant Wm Ward. Pubd July 16, 1812, *by Wm Ward*, 24 *Buckingham Place, Fitzroy Square.* H. $25\frac{3}{4}$; Sub. $23\frac{5}{8}$; W. $16\frac{7}{8}$.

I. Before any inscription.
II. At bottom to left, *Proof.*
III. As described.

Companion to print of W. Innes by V. Green.

46. JOHN JEFFREYS, EARL CAMDEN.

HOPPNER.

W.L., standing, directed to front, facing and looking towards right; robes of Garter; right hand on balustrade to left, on which is plumed hat; left hand on hip; fluted pillars in background. Under, *Painted by J. Hoppner Esq. R.A. Portrait Painter to H.R.H. the Prince of Wales. Engraved by Willm Ward Engraver to H.R.H. the Duke of York. John Jeffreys Earl Camden, Knight of the most Noble Order of the Garter. Published Jany* 1 1807, *by the Engraver, No* 24, *Buckingham Place, Fitzroy Square.* H. $25\frac{7}{8}$; Sub. $24\frac{3}{4}$; W. 16.

I. Before any inscription.
II. Inscription in open letters.
III. As described.

Born in Lincoln's Inn Fields 11th February 1759. Educated at Trinity College, Cambridge. M.P. for Bath, 1780-96, being from 1786 styled Viscount Bayham. Became second Earl Camden on the death of his father, the famous Lord Chancellor, 18th April 1794. Lord Lieutenant of Ireland, 1795-98. K.G. 1799. Lord President of the Council, 1805-1806, and again 1807-12. Created Marquess Camden and Earl of the County of Brecknock in 1812. Chancellor of the University of Cambridge, 1834. Died at The Wilderness, Kent, 8th October 1840.

XVI

FAVOURITE DOG OF JAMES WARD



47. SIR GEORGE CAMPBELL. BEECHEY.

T.Q.L., standing, directed and facing towards left, looking to front; naval uniform, collar and star; right hand holding hat, left hand on hilt of sword. Under, *Painted by Sir Willm Beechey R.A. Portrait Painter to her late Majesty & to their R.H. the Duke & Duchess of Glocester. Engraved by Wm Ward A.R.A. Engraver to their R.H. the Prince Regent and the Duke of York. Sir George Campbell K.C.B. Admiral of the Blue. Pub. Jany* 15, 1819, *by the Engraver* 57 *Warren Street, Fitzroy Square.* H. $19\frac{7}{8}$; Sub. $17\frac{3}{4}$; W. $13\frac{7}{8}$.

I. Inscription in open letters.

II. As described.

K.C.B. 1815. Commander-in-Chief at Port of Portsmouth. Died by his own hand 23rd January 1821.

48. GEORGE CANNING. STEWARDSON.

T.Q.L., standing, directed towards front, facing and looking towards left; white cravat, dark dress; right hand within breast of coat, left hand holding papers; fluted pillar to left. Under, *Painted by T. Stewardson Esqr Portrait Painter to H R H the Princess of Wales. Engrav'd by William Ward Engraver to their R H the Prince Regent and Duke of York. The Right Honble G. Canning M.P. From an Original in the Possession of Jno Drinkwater Junr Esqr of Liverpool. Publish'd Novr* 1813 *by Wm Ward* 24 *Buckingham Place Fitzroy Square.* H. 20; Sub. $17\frac{5}{8}$; W. $13\frac{7}{8}$.

I. As described.

II. Inscription reads: *Painted by T Stewardson Esqr. Engraved by Wm Ward Esqr Engraver to H.R.H. the Duke of York. The Right Honble G. Canning M.P. His Majesty's Principal Secretary of State for Foreign Affairs. London, Published Aug 1st* 1825 *by W. Sams, Book & Printseller to the Royal Family, No.* 1 *St James's Street, opposite the Palace.*

Born in London 11th April 1770, the son of George Canning, a barrister and man of letters, by his wife, Mary Ann Costello. Educated at Eton and Christ Church, Oxford, where he distinguished himself for his wit, his scholarship, and his extraordinary powers of composition. M.P. for Newtown, 1794; supported Pitt. Foreign Secretary in the Portland Administration, March 1807; held the same office in the Liverpool Government, September 1822; on Lord Liverpool's death became Premier and Chancellor of the Exchequer, April 1827, but died at Chiswick 8th August following.

49. HENRY, EARL OF CARNARVON.

GAINSBOROUGH AND STUART.

T.Q.L., standing, directed to left, facing towards and looking to front; robes, powdered hair; right hand on papers on table to left, on which lies inkstand; left hand holding paper; doorway with arms at top in background to left. Under, *Painted by Gainsborough, & Stuart. Engraved by W Ward. The Right Honble Earl of Carnarvon. Published May* 20, 1795 *by W. Ward No* 13 *Winchester Row, Paddington.* H. $19\frac{7}{8}$; Sub. $17\frac{7}{8}$; W. $13\frac{7}{8}$.

I. Before any inscription.

II. As described. Title in open letters.

III. Publication line altered to: *Pub. July* 10 1800 *by Messrs Wards & Co No* 6 *Newman Str London.*

Son and heir of Major-General the Hon. William Herbert (fifth son of Thomas, eighth Earl of Pembroke). Born 20th August 1741. M.P. for Wilton 1768-80. Created Baron Porchester of High Clere, co. Southampton, 17th October 1780, and Earl of Carnarvon, 3rd July 1793. Died in Tenterden Street, 3rd June 1811.

50. A CARRIER'S STABLE. G. MORLAND.

A man sits at open door of stable holding the hand of a young woman; curls, low bodice; an empty mug in her left hand. Another yokel sleeps on ground near them. To right, a horse and pony feed from mangers. Under, *G. Morland Pinxt W Ward Sculpt A Carriers Stable*

London Pubd June 1. 1792 *by T. Simpson St Pauls Church Yard.* W. $23\frac{3}{4}$; H. $18\frac{13}{16}$; Sub. $17\frac{3}{4}$.

I. Proof before all letters.

II. As described.

III. Inscription reads: *G. Morland Pinxt W Ward Sculpt London Pubd April* 9. 1793 *by T. Simpſon St Pauls Church Yard.*

51. CATHERINE OF ARRAGON PLEADING HER OWN CAUSE BEFORE HENRY VIII.

R. Westall.

To left, Henry VIII., seated on throne, directed and facing to right, where Catherine stands; veil on head, ermine-lined cloak, breviary at waist, right arm extended towards king. Train-bearer, women-in-waiting behind her. The king is attended by cardinals and other ministers. Boy with staff. To right, group of men. Sub. W. 24; H. 19.

52. THOMAS CHALMERS. Geddes.

Nearly W.L., sitting, directed facing and looking towards front, plain dark dress; right knee crossed over left, left arm on arm of chair, right arm on cloth-covered table to left, on which are inkstand, pen, and paper. Under, *Painted by Andrew Geddes, Engraved by W. Ward A.R.A. Engraver to his Majesty & H.R.H. the Duke of York. The Reverend Thomas Chalmers, D.D. Minister of St John's Church, Glasgow, Published Decr* 1822 *by Colnaghi & Co London, Adam Elder, Greenside Place, Edinburgh & A. Finlay, Argyle Street, Glasgow.* H. $19\frac{3}{4}$; Sub. $17\frac{1}{2}$; W. $13\frac{7}{8}$.

Born at Anstruther, in Fife, 17th March 1780, the son of John Chalmers, a general merchant. Educated at St. Andrews. Minister of Kilmeny, Fife, 1803-15; of Tron Parish, Glasgow, 1815-20; and of St. John's, Glasgow, 1820-23; Professor of Moral Philosophy, St. Andrews, 1823-28; Professor of Divinity, Edinburgh, 1828-43; Principal and Divinity Professor of the

Free Church College, Edinburgh, 1843-47. Died suddenly, 31st May 1847. Admittedly the greatest preacher of his generation.

53. THOMAS CHAMBERS. Stewardson.

Full T.Q.L., sitting, directed towards left, facing towards and looking to front; dark dress with gown over, right hand in lap holding spectacles, left hand on arm of chair; buildings in distance to left. Under, *Painted by T Stewardson Esqr Engraved by W Ward A.R.A. Engraver to His Majesty & to H.R.H. the Duke of York. Thomas Chambers Esqr Elected on the Court of Assistants of the Worshipful Company of Dyers, in the Year* 1799, *& served the Office of Prime Warden in* 1809. *He became in the Year* 1821 *the Generous Founder of an additional Charity, for the Relief of the Poor of this Company. To perpetuate the high Estimation in which his zealous & valuable Services are held, it has been unanimously resolved by the Court that his Portrait be placed in the Court Room of the Company, & an Engraving thereof distributed to the Members of the Court & Livery Septr 5th* 1821. *W. B. Luttly, Clerk of the Compy.* H. 20; Sub. 18; W. 14.

I. Inscription in open letters.
II. As described.

54. ANTHONY CHAMIER. Reynolds.

Nearly W.L., sitting directed towards front, facing and looking towards left; frill, ruffles, plain coat; right arm on table to left, on which is inkstand, hand holding paper, left hand within vest. Under, *Painted by Sir Joshua Reynolds P.R.A. Engraved by Wm Ward A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York. Anthony Chamier Esqe. M.P. F.R.S. Under Secretary of State. from an Original Picture painted by Sir Joshua Reynolds in the possession of John Chamier Esqr.* H. $19\frac{7}{8}$; Sub. $17\frac{3}{8}$; W. $13\frac{7}{8}$.

I. Before inscription.
II. Inscription in open letters.
III. As described.

Born in London 6th October 1725, the son of Daniel Chamier, a French Protestant, and Susanne de la Mejanelle. Created Under-Secretary of State for the southern department in 1775, and elected M.P. for Tamworth in 1778, and again in 1780. An original member of the Literary Club in 1764 with Johnson, Reynolds, Burke, and Goldsmith. A friend of Johnson, who used frequently to visit at his country house at Streatham. Died in Savile Row, London, 12th October 1780, and was buried at St. James's, Piccadilly.

55. CHARTER OF LIBERTIES. W. MARTIN.

Scene in the cathedral at Bury St. Edmunds. Behind the altar stand Cardinal Langton and the archbishops, producing to the barons the Charter of Liberties granted by Henry I. The barons are on either side of the altar, fully accoutred; to left, slightly to front, one advances, his helmet and gauntlets thrown down before the table. Under, *Painted by W. Martin Engraved by W. Ward* Sub. W. $23\frac{1}{2}$; H. $18\frac{3}{4}$.

I. Proof before letters, with artist's name etched in.
II. As described.

56. CHILDREN BIRDNESTING. G. MORLAND.

Open landscape. By side of lake large tree, boy climbing just about to seize a nest; another below holds up his hat to catch spoils; to left, little girl also holds up her pinafore. In centre, a third boy lies on ground bending over a nest of young birds which he has inside his hat; small girl clasps her hands; bigger girl, holding baby, looks on, another child at her skirt. Under, *Painted by G. Morland. Engravd by W. Ward Children Birdnesting. London Publishd Feby* 27 1789 *by I R Smith No* 31 *King Street Covent Garden.* Sub. W. $21\frac{11}{16}$; H. $17\frac{3}{16}$ (cut margins).

I. Without title, artists' names etched.
II. Title in open letters.
III. As described, letters filled in.

CHILDREN FEEDING HORSES.

See "Compassionate Children," No. 68.

57. CHILDREN READING THE INSCRIPTION ON THEIR MOTHER'S GRAVESTONE.

PAYE.

Open landscape. Scene in churchyard. To left, in shadow of church, group of four children; one stoops pointing with finger to letters on tombstone; another stands behind her looking on, a smaller child seated on the ground. A fourth moves to right. To left, in foreground, boy sits, smock, buckled shoes, head resting on right hand, left touching bird's eggs in his hat. Distant view of farm buildings. Under, *Painted by R. M. Paye Engraved by W. Ward Children Reading the Inscription on their Mothers Grave-Stone. London publish'd June 24th 1785 by J. R. Smith No 83 Oxford Street.* Sub. W. $21\frac{3}{4}$; H. $17\frac{1}{16}$.

I. Before title. Artists' names in etched letters.
II. As described, title in filled-in letters.

58. CHILDREN THROWING SNOWBALLS.

PAYE.

Girl to left, hands extended towards smaller girl on ground, behind her boy throwing snowball at smaller boy and girl who are sheltering behind pillar of portico of church (apparently that of St. Martin in the Fields); to right, boy stooping to make snowball, houses in distance. Under, *Painted by R. M. Paye. Engraved by W Ward Children Throwing Snow Balls London publish'd Decr 8th 1785 by J. R. Smith No 83 Oxford Street.* W. $21\frac{3}{8}$; H. 18; Sub. $17\frac{1}{4}$.

I. Before any letters.
II. Title in open letters.
III. As described.

59. THE CHOICE. W. WARD.

(Stipple.)

T.Q.L., young girl, seated, directed to right, slightly turned to front, looking down ; dark curls, large hat, ribbon and feathers, white dress open at the neck, sash ; a letter held between her hands, which rest on a table. Under, *Painted by W: Ward Engrav'd by W. Ward London, Publiſh'd July 25th 1787 by W. Dickinson Engraver Bond Street. The Choice.* Either side of the title :—

In the choice of a Husband I'll tell you my plan,
And what I expect ere I Wed ;
To meet with a prudent and sensible Man,
Who can govern, and sometimes be Led.

H. $10\frac{3}{16}$; W. $7\frac{7}{8}$; O.D.H. 8 ; O.D.W. $6\frac{11}{16}$.

I. With artist's name and publication only ; *Publiſh'd* misprinted *Puldiſh'd.*

II. As described.

Companion to "Hesitation." See No. 157.

60. EDWOOD CHORLEY.

T.Q.L., standing, directed slightly towards right, looking to front, white collar and neckcloth, mayor's gown and chain worn over dark coat, right hand holding up book on cloth-covered table to left, on which is stand containing pen and ink-bottle, ring on little finger, left hand on hip, clouds seen through window to left. H. 19 ; Sub. $17\frac{1}{4}$; W. 14.

Without inscription. British Museum.

Born 1757. Son of Charles Chorley, M.D., of Hareyate, Leek, Staffordshire. M.D. in practice at Doncaster. Elected Mayor of Doncaster 27th September 1821. Died 22nd March 1831 ; buried on the 30th at Leek. He was an enthusiastic lover of art, formed a valuable collection of pictures, and drew well himself. His portrait of William Condlyffe, a nonogenarian Leek attorney, is reproduced in Sleigh's *History of Leek* (2nd edit., p. 218). The oil painting from which the above engraving was taken hangs in the Mansion House, Doncaster.

61. CHRIST IN THE GARDEN. Correggio.

In the garden of Gethsemane. To left, Christ kneels, head upturned, hands raised in supplication ; halo. Winged angel descends towards Him. Radiant light on figure. To right, in near distance, disciples sleeping ; Roman soldiers can be seen approaching, bearing torches. In far distance, mountain in bright light. Under, *Painted by Correggio Engraved by W Ward A. Christ in the Garden From the celebrated picture in the possession of the Duke of Wellington Gems of Art Plate* 26 *Published Septr* 1. 1825 *by W B Cooke* 9 *Soho Square.* W. $8\frac{1}{2}$; H. $8\frac{7}{16}$; Sub. W. $7\frac{15}{16}$; H. $7\frac{1}{4}$.

I. Before any inscription ; before the plate was cleaned.
II. As described.

62. CHRISTENING THE HEIR. Bigg.

Interior of a room. A clergyman, in surplice, stands holding the infant in his arms. To right, foreground, the mother seated in a chair, wearing a cap, a shawl over her left arm. Behind her, leaning on the chair-back, legs crossed, is her husband. To left a group consisting of a lady and two gentlemen. Behind the priest stands the nurse with her arms crossed. Two large windows, through which can be seen country landscape. Under, *Painted by W. R. Bigg, A.R.A. Engraved by W. Ward. Christening the Heir. Le Bapteme d'un Heritier. Publish'd March* 1*st* 1799, *by W. Ward, Delancey Place, Camden Town.* W. $24\frac{1}{4}$; H. $19\frac{1}{4}$; Sub. $18\frac{1}{16}$.

I. Title in open letters.
II. As described, letters filled in.

63. THE CITIZEN'S RETREAT. J. Ward.

Country house, thatched roof, porch, large spreading tree in front. Old man smoking pipe to right of porch ; in foreground, lady, mob cap, spotted fichu, holding up apron with left hand, from which she scatters food to

chickens with right. On her left, man nurses baby; boy leans over hen-coop, from top of which cock jumps. To left, two little girls, one seated on overturned wheelbarrow. Extreme left, at back, pig comes in through rustic gate. Under, *Painted by J. Ward. Engraved by W. Ward. Published Jany* 1. 1796. *by W. Ward Winchester Row Paddington.* W. $23\frac{9}{16}$; H. $18\frac{1}{2}$; Sub. $17\frac{9}{16}$.

I. As described.

II. Title "The Citizen's Retreat" added in open letters.

III. Letters filled in.

IV. Publication line altered to: *Published May* 6, 1809, *by Messrs Wards & Co No* 6, *Newman Street, London.*

64. ADAM CLARKE. Jackson.

H.L., directed towards left, facing towards and looking to front; plain coat. Under, in open letters, *J Jackson R.A. pinxt W. Ward A.R.A. sculpt. Adam Clarke L.L.D. F.A.S. M.R.I.A. &c. &c. &c. Published by J Jackson* 7 *Newman Street.* H. $7\frac{7}{8}$; Sub. 6; W. $6\frac{7}{8}$; Sub. 5.

Born about 1762 at Moybeg, in the parish of Kilcronaghan, co. Londonderry. Became a popular Wesleyan preacher, and was famed for his multifarious learning. Died at Bayswater 26th August 1832.

65. BERNARD CLARKSON. Jackson.

H.L., directed towards left, looking to front, plain black dress, white cravat. Under, *Painted by J. Jackson, R.A. Engraved on Steel by W. Ward, A.R.A. Published for the Proprietor by the Engraver, No* 24, *Winchester Row, Paddington.* H. $8\frac{7}{8}$; Sub. $3\frac{1}{4}$; W. $5\frac{3}{4}$; Sub. $2\frac{5}{8}$.

Of Holme House, near Selby, Yorkshire (according to a pencil note on impression in British Museum).

66. WILLIAM COBBETT. J. R. Smith.

W.L., sitting in arm-chair, facing, and looking towards left, plain coat, knee-breeches, hands folded in lap; to left writing-table, on which lie desk and papers, portrait lettered, *John Hampden*, on wall above, curtain to right. Under, *Painted by I. R. Smith Engraved by Willm Ward Engraver extraordinary to their R.H. the Prince Regent & Duke of York. To the Friends of the Liberty of the Press, this Portrait of William Cobbett Esqre Taken while he was in Newgate in* 1812 *under sentence of two years imprisonment, seven years sureties, and a thousand pounds fine to the King, for having written and published respecting the flogging of English Militia men, and the employing of German Troops upon that occasion is respectfully dedicated by their humble servant J. L. Cartwright. London, Pubd July* 9 1812 *by James Daniel* 480 *Strand.* H. 25¾; Sub. 23½; W. 18.

I. Before any inscription.
II. As described.

Born at Farnham, Surrey, 9th March 1762, the son of a labourer and self-taught. Enlisted as a soldier 1783; served in Nova Scotia 1784-91. An active Tory journalist in 1801, but from 1804 he wrote in the Radical interest with extraordinary vigour and ability. He was distinguished also as an agriculturist. After trying to enter Parliament in 1821 and 1826, he obtained a seat for Oldham in the first reformed Parliament (1832). Died at Normandy Farm, near Guildford, 18th June 1835.

67. THOMAS WILLIAM COKE. Weaver.

W.L., with sheep. Under, *Portrait of Thomas William Coke Esqr M.P. for Norfolk inspecting some of his South Down sheep with Mr Walton and the Holkham Shepherd Painted by Thomas Weaver Engraved by Wm Ward Engraver to H R H the Duke of York Published by Thomas Weaver Shrewsbury October* 24*th* 1808 *To the Rt Hon. Lord Viscount Anson this Plate is respectfully inscribed by*

XVII

GREY HORSE



his Lordship's much obliged and very obedient servant Thomas Weaver. Arms of Anson impaling Coke beneath.

There are impressions printed in colours; of indifferent quality.

Born 4th May 1752, the eldest son of Robert Wenman (who on succeeding to the estate of his maternal uncle, Thomas Coke, Earl of Leicester, assumed the surname of Coke). Educated at Eton. Succeeded his father as M.P. for Norfolk in 1776; was again returned in 1780, 1790, 1796, 1802, and 1807-32, having 1806-7 sat for Derby. He supported the Whig party, and "gloried in the reputation of being the first Commoner of England," though after six years' retirement from public life, he at the mature age of 85, was created, 12th August 1837, Earl of Leicester of Holkham, Norfolk, and Viscount Coke. One of the chief agriculturists in England. The famous Holkham sheepshearing gatherings, the last of which was held in 1821, are still remembered in Norfolk. Died at Longford Hall, Derbyshire, 30th June 1842; buried at Tittleshall, Norfolk.

68. COMPASSIONATE CHILDREN. J. WARD.

Open landscape. To left, wooden enclosure, through which a horse puts his head to take wisp of hay offered by a little girl. A donkey is also inside the pen. A boy bends down to gather grass. To right a young woman is seated on a bank, a baby in her lap; she holds a hat in her left hand, with right she points to the boy. Under, *Painted by J. Ward. Engrav'd by W. Ward. Compassionate Children. London Published Jan.* 1, 1793, *by W. Ward, Warren Place Hampstead Road.*

69. CONSTANCY. G. MORLAND.

(Stipple.)

Scene by seashore. Young girl, standing, directed slightly to right, head turned to front, large hat tied under chin, three feathers, light gown, cross-over bodice, showing neck, drapery covering left arm and hand; she leans against a rock; tree branching behind her; to right, large-leaved plant; to left, sea and rocks. Under,

Painted by G. Moreland Engrav'd by W. Ward Constancy.

Firm as the rock on which I lean, Tho foaming billows roll between
My mind is fixt, and cannot rove; I'll ne'er forsake the youth I love.

London, Publish'd Sepr 4th 1788, *by W. Dickinson, Engraver,* 158 *New Bond Street.* H. $12\frac{15}{16}$; W. $8\frac{3}{8}$; Sub. H. $11\frac{1}{4}$; W. $7\frac{5}{8}$.

I. Without title. Artists' names in etched letters.
II. Title in open letters.
III. As described.

All states were printed in colours. Companion to "Variety." See No. 302.

70. CONTEMPLATION. G. Morland.

Oval. Open landscape. Lady seated directed to left, slightly turned and looking to front, wearing large hat with bow on turned-up brim at side, buckle, feathers, curls; softly-draped bodice, arms folded in lap, book in left hand, sash knotted at left side, long ends. A large tree behind her. To left river, trees, sky. Under, *Contemplation Painted by G. Morland Engrav'd by Wm Ward London, Published Decr 1st* 1786, *by W. Dickinson Engraver & Printseller No* 158 *New Bond Street.* O.D.H. $12\frac{1}{8}$; O.D.W. $10\frac{11}{16}$.

71. THE CONTENTED WATERMAN. G. Morland.

Open landscape. Exterior thatched cottage, at river's side; flower-covered porch. Waterman, pipe in hand, leans on back of chair by which little child plays with doll. Woman, curls, cap, low-necked dress, sewing, looks across talking to man sitting on a tub. Pig thrusts head out of stye to eat. Dog sleeping. To left, nose of a boat can be seen. Under, *Painted by G Morland Engrav'd by W. Ward Plate I. The Contented Waterman. From Mr Dibdins celebrated Song, call'd My Poll & my partner Joe.*

My Cot was snug, well fill'd my Keg,
My grunter in the sty.

Publish'd as the Act directs Septr 19 1790 *by P Cornman Great Newport Street.* W. $17\frac{7}{8}$; H. $15\frac{13}{16}$; Sub. $13\frac{7}{8}$.

I. As described.

II. Publication line reads: *Publish'd as the Act directs Septr* 8, 1806, *by James Linnell, No* 2, *Streatham Strt Charlotte Strt Bloomsbury.*

Sometimes called "My Poll and my Partner Joe."

72. EDWARD COOKE. Cuming.

Nearly W.L., sitting, directed towards front, facing and looking towards right, white cravat, plain dark dress, right hand on cushion of seat, left hand on papers on table to right, on which lie inkstand and books. Under, *Painted by Wm Cuming Anglesea Street, Dublin Engraved by W Ward. Edward Cooke Esqr. Publish'd March* 19, 1799 *by G Holmes & Sold by R Ackermann No* 101 *Strand.* H. $20\frac{1}{8}$; Sub. $17\frac{3}{4}$; W. 14.

I. As described.

II. Painter's address erased.

Born 1755, third son of Dr. William Cooke, Provost of King's College, Cambridge. Educated at Eton and King's. Under-Secretary in the Irish military department, 1789, and in the civil department from 1796 till 1801. M.P. Leighlin, 1790-1800. Intrigued for the Union, 1800. On returning to England he became Under-Secretary for War, 1807, and for Foreign Affairs, 1812-17. Died in Park Lane, 19th March 1820.

73. EDWARD COPLEY (formerly WOLLEY). J. R. Smith.

T.Q.L., sitting, looking to front, own hair, white cravat, dark coat, light vest, right hand on leg, left arm on arm of chair, hand holding snuff-box; behind to right are columns, with draped curtain. Under, *Painted by I R Smith & Engraved by Willm Ward London: Pub. Septr* 10. 1806, *by I. R. Smith, No* 33. *Newman Street, & by R. Ackermann,* 101, *Strand.* H. $20\frac{1}{8}$; Sub. $17\frac{7}{8}$; W. $14\frac{1}{8}$.

Eldest son of Godfrey Wolley, rector of Thurnscoe and Warmsworth, Yorkshire. On the death of Thomas Newby, *alias* Copley, of Nether Hall, near Doncaster, illegitimate son of Robert Copley, on 6th May 1810, he inherited the estate, and thereupon assumed the surname of Copley. Died at York on 15th November 1813, aged 58 ; buried in Doncaster Church.

74. THE COQUETTE AT HER TOILET.

G. Morland.

Lady, muslin wrapper, seated, directed and facing to right, elaborate coiffure in process of creation by hair-dresser, who stands behind her chair, open coat, frill, apron, striped stockings, buckled shoes. To right, smart young modiste, takes beribboned cap out of band-box and offers it for the inspection of the coquette. To right, dressing-table, with looking-glass, etc. ; to left, another table. Under, *Painted by G. Morland. The Coquette at her Toilet. Engraved by W. Ward.* H. $15\frac{1}{4}$; W. $11\frac{13}{16}$; Sub. H. $13\frac{9}{16}$; W. $11\frac{5}{16}$.

I. As described.

II. With publication dated July, 1787, and four lines of verse.

75. JAMES, EARL CORNWALLIS. Pickersgill.

T.Q.L., standing, directed towards left, facing towards and looking to front, wig, robes, cap in right hand, gloves in left. Under, *Painted by H. W. Pickersgill Esqre R.A. Engraved by W Ward A.R.A. Engraver to his Majesty & to H R H the Duke of York. The Rt Honble Earl Cornwallis Late Bishop of Litchfield & Coventry Dean of Durham &c &c &c London Octr 2d* 1826 *Published by Mr M Colnaghi* 23 *Cockspur Street.* H. $17\frac{3}{4}$; Sub. 15 ; W. $11\frac{7}{8}$.

I. Before any inscription.

II. As described.

Second surviving son of Charles, first Earl Cornwallis. Born in Dover Street, London, 25th February 1742-43, and was educated at Eton and Christ Church, Oxford. On the advice of

his uncle, Frederick Cornwallis, Archbishop of Canterbury, he took holy orders, although his inclination was for the Bar. He was plentifully supplied with fat preferments, including a prebendal stall at Westminster and the deanery of Canterbury. In 1781 he was consecrated Bishop of Lichfield and Coventry, became Dean of Windsor in 1791, and three years later Dean of Durham. He succeeded his nephew as fourth Earl in August 1823, and died at Richmond, Surrey, 20th January 1824.

76. COSTIVE. H. B. Chalon.

Open-air landscape; animal directed facing right, tail erect. In distance huntsmen and hounds giving chase. Sub. W. $19\frac{1}{2}$; H. $13\frac{3}{4}$.

I. Proof before all letters.

II. Under, *A celebrated Bitch in the Raby Pack. Painted by H. B. Chalon. Engraved by William Ward.*

III. Under, *London, Published Sepr* 1825 *by Richd Lambe,* 96, *Gracechurch Street. Painted by H. B. Chalon, Engraved by W. Ward, A.E. Costive. A favourite Fox Hound the property of the Right Honble the Earl of Darlington.*

77. A COTTAGE GIRL. Shee.

Young girl; short curly hair, low white chemise bodice, ribbon round waist. Seated; bare arms resting on stile, head thrown upward meditatively. Bare feet, pitcher by her side. Thick growth forms background. Wild flowers. Away to right cottage and distant townlet can be seen. Under, *Painted by M.A. Shee R.A. A Cottage Girl. Engraved by W. Ward.*

And oft her pitcher by her side the while,
Allured to rest upon some rustic stile,
The little Madge would list the vocal spray,
Repay the song and loiter on her way;

Then pensive grown, would trace, with upward eye
The forms fantastic of the flitting sky,
Till lost in wonder, time too fast had fled,
Nor reck'd what tears the chided truant shed.

London: Pubd July 1st 1802 *by Messrs Wards & Co No 6, Newman Street.* H. $23\frac{1}{2}$; Sub. $21\frac{15}{16}$; W. $18\frac{9}{16}$.

I. Without verses. Title in open letters.
II. As described.

78. COTTAGERS. G. Morland.

Exterior of cottage. Large tree to left, under which a man sits on chair, right arm over the back, mug in left hand, head turned towards baby held on stool by woman, long hair, cap, kerchief. A dog looks up at them. A young child rides on the back of a boy, who crawls on all fours; the rider waves a whip in right hand; boy's hat on ground. Immediately to left broken hutch, chickens. To right boy leans against stye, two pigs and a young one feed from trough. Large bird-cage, with bird inside, hangs on tree. Under, *Painted by G Morland Engrav'd by W. Ward. Cottagers. London, Publish'd Feby* 1791 *by T Simpson St Pauls Church Yard.* W. $21\frac{3}{4}$; H. $17\frac{7}{8}$; Sub. $17\frac{5}{16}$.

I. Without title.
II. Title in open letters.
III. As described, letters filled in.

79. JOSEPH COTTON. Stewardson.

Nearly W.L., sitting, directed and looking to right, own hair, white cravat, dark coat, with double row of large bright buttons, fastened at top with one button, white vest, knee-breeches and stockings, right arm resting on table, whereon lie inkstand, compasses, book, paper roll lettered *Eddystone Lease Expires July* 28. 1807., and another paper beneath lettered *Plan*, book and portfolio under table, left hand on knee holding document lettered *Pilot Bill;* to right sea with ship and lighthouse seen through window, to left draped curtain and banners with ships. Under, in centre arms, *Painted by T. Stewardson. Engraved by Wm Ward Engraver to his R.H the Duke of York. Joseph Cotton Esqr Deputy Master of the Cor-*

poration of the Trinity House, and a Director of the East India Company, &c. &c. Published Jany 1st 1808 by Thos Merle No 36, Leadenhall Street. H. 18⅝; Sub. 16½; W. 13¾.

F.R.S. Died 26th January 1825, at Leyton, Essex, aged 78.

80. THE COUNTRY STABLE. G. Morland.

Interior, large cart-horse tethered to stall, still wearing harness, yokel leaning on its haunches, mug in right hand, cudgel in left, looking to where another yokel makes love to coarse-looking farm servant sitting on straw, empty mug in left hand. Under, *G. Moreland Pinxt W. Ward Sculpt The Country Stable. London, Published March 1, 1792, by D. Orme & Co No 14, Old Bond Street, E. Walker, No 7, Cornhill, & J. F. Tomkins, No 49, New Bond Street.* W. 23$\frac{15}{16}$; H. 19; Sub. 18.

I. Without title.
II. Title in open letters.
III. As described, letters filled in.

81. WILLIAM CUNNINGHAM. Home.

H.L., in square border, directed to left, looking to front, plain dress. Under, *Painted by R Home Engrav'd by Wm Ward. W Cunningham Esqr London Pubd by T Nugent for Wm Allen Dublin.* H. 15⅛; Sub. 13¼; W. 11; I.B.H. 10¾; W. 8⅜.

82. THE CYPRIAN VOTARY. W. Ward.

(Stipple.)

T.Q.L., young girl, standing, directed to right, head slightly turned, and looking to front; large untrimmed hat, long hair, dark cross-over, gloves, arms folded in front of her. To left, tree; in distance trees and sky to right. Under, *Ward Delt et Sculpt The Cyprian Votry.*

If to her share some trifling Errors fall
Look in her Face and you'll forgett them all.

H. 11$\frac{15}{16}$; W. 9⅞; O.D.H. 9⅛; O.D.W. 7$\frac{11}{16}$.

83. DANIEL IN THE LIONS' DEN. RUBENS.

The prophet seated nude, in the midst of eight lions, looking up at the open mouth of the cave. Under, *Painted by P. P. Reubens Engraved by W. Ward Daniel in the Lions' Den from the original picture in the possession of his Grace the Duke of Hamilton London published April* 9, 1789 *by T Simpson St Pauls Church Yard.* W. $23\frac{1}{4}$; H. $18\frac{1}{2}$.

The Hamilton arms are in the centre of inscription.

84. DAVID SENDING URIAH TO JOAB. FERDINAND BOL.

David, wearing robes and crown, is seated in a chair on slightly raised dais; in his right hand is a stylus, with which he is pointing to the letter Uriah holds in his left hand. Uriah wears a plumed helmet and cloak, sword at belt. To right is a scribe, with desk, paper, and seal on table in front of him, in his right hand a quill, which he is biting. Under, *Ferdinand Bol pinxit J. Seydelmann delint Dresden W. Ward sculpsit. Mane sculpsit David epistolam ad Joabum, quam per Uriam misit. And it came to pass, that David wrote a Letter to Joab and sent it by the hand of Uriah. Liber II Regum caput XI, Ver. XIIII. Published Jany* 1, 1792, *by A. C. de Poggi, St George's Row, Hyde Park.* Sub. W. $21\frac{3}{16}$; H. $16\frac{5}{8}$.

85. SIR DAVID. H. B. CHALON.

Open landscape. The horse is directed and facing to right, head slightly turned to front, jockey mounted, reins held in both hands, whip in right, spurs. To right a post, distant view of village. Under, *Painted by H. B. Chalon Animal Painter to their R.H. the Prince of Wales & Duke & Duchess of York, London Published August* 12, 1809 *by Colnaghi & Co* 23 *Cockspur Street Charing Cross. Engraved by William Ward Engraver to their R.H. the Prince of*

Wales & Duke of York. Sir David To His Royal Highness the Prince of Wales This Plate is most humbly dedicated by his Royal Highness's very grateful & devoted Servants Colnaghi & Co. W. $22\frac{13}{16}$; H. $18\frac{7}{16}$; Sub. W. $21\frac{3}{4}$; H. 16.

86. THE DEATH OF OEDIPUS. Fuseli.

Oedipus seated, draped, surrounded by tempestuous light and clouds, head bent, hands raised; his daughters cling to his knees on either side. At his feet a staff, some stones; to left a ringed flagstone, to right some flowers. Under, *Painted by H. Fuseli. Engraved by W. Ward. The Death of Oedipus.* Greek inscription, and in English to right,

> *In thunders call'd the god beneath the blast*
> *with horror struck his Daughters, on his knees*
> *they fell and wept.*

London publish'd Augt 26th 1785 by J R Smith No 83 Oxford Street. Sub. W. $21\frac{5}{8}$; H. $17\frac{5}{16}$.

87. DEATH OF THE ELK. Rubens.

Dark forest scene. A fine elk dashes desperately into a burn, borne down by four hounds; he strikes out with hind leg at one behind him; another plunges towards the group. Under, in centre a shield, lion rampant, *Simpson Excudt. Rubens pinxt W Ward sculpt The Death of the Elk Engraved from the Original Picture late in the Houghton Collection.* Sub. W. 24; H. $18\frac{11}{16}$.

I. Title in open letters.
II. Title in cursive letters.

88. DEFEAT OF MARY QUEEN OF SCOTS AT LANGSIDE. R. Westall.

On a raised piece of ground, commanding aspect of battle-field, stands Mary Queen of Scots, white gown, high

hat with plumes, frilled collar, right arm extended. Behind her man in full armour leans on saddle of horse. To left soldier approaches bearing a banner, pointing at the Queen. At Mary's feet two terrified women kneel and cling; to right young Scotchman and a woman crouch. Sub. W. 24; H. 19.

89. THE DELIGHTFUL STORY. G. MORLAND.

Two young women, frilled night-gowns, caps, curls, in bed; one leans on her right arm bending over book, which she is reading aloud; oval frame. Under, *Painted by G. Morland Engraved by W: Ward The Delightful Story.*

Two blooming Nymphs all in a downy bed
In virgin raptures felt the tender flame
Entranc'd young Nancy lay, while Lucy read
Both dwelt with pleasure on the charming theme. W.C.

London publishd Septr 1st 1787 by W: Ward Warren Place near the half way House Kentish Town. Sub. W. $13\frac{3}{4}$; H. $12\frac{13}{16}$; Sub. $11\frac{15}{16}$.

90. THE DISASTER. WHEATLEY.

W.L.'s, lady, with young girl beside her, enters open balcony window of drawing-room on right, hands extended. A cat has upset a bird-cage and is running off with canary; piano in background, pleasure-grounds in distance to right. Under, *Painted by F. Wheatly. Engraved by W Ward. The Disaster. London Publish'd July 26th 1789 by J R Smith No 31 King Street Covent Garden.* H. $21\frac{7}{8}$; Sub. $20\frac{3}{8}$; W. $15\frac{3}{4}$.

91. THE DISCONSOLATE AND HER PARROT. G. MORLAND.

Interior of apartment. A young lady wearing frilled cap, long curls, simple gown, seated on a sofa near a window; she is directed to front, but her head is turned to right towards a parrot which is sitting outside its cage.

XVIII

HARLECH CASTLE



A small spaniel looks up at his mistress. Sub. H. $12\frac{7}{8}$; W. $9\frac{3}{4}$.

The lady is supposed to be Mrs. Morland.

92. DOMESTIC HAPPINESS. G. Morland.

Interior. Lady wearing large frilled cap, seated, right elbow on arm of chair, right foot on stool, looking down at small child standing at her knee. Nurse stands near with some needlework in her hand. An infant sleeping in a cradle. To left, window, through which opposite house can be seen. Under, *Painted by G. Morland Engraved by W. Ward Domestic Happiness.*

The gay Coquette may boast her Joy,
That's fleeting as the Wind;
While I with rapture view my boy,
And lasting pleasure Find.

London Publish'd July 2d 1787 *by W Dickinson* (erasure). H. $13\frac{11}{16}$; W. $11\frac{7}{16}$.

93. DONKEYS. G. Morland.

Rude stable. Two donkeys, one, to right, standing feeding from manger; another lying down. Also a pig. Under, in scratched lettering, *Painted by G, Morland, Engraved by W. Ward From the Collection of the late Joseph Musgrave Esqr New Norfolk Street Grosvenor Square Published Feby 14th* 1811 *by W. Ward* 24 *Buckingham Place Fitzroy Square London.* W. 11; H. 9; Sub. W. 10; Sub. H. $7\frac{1}{2}$.

94. JOHN DOUGLAS. Beechey.

T.Q.L., sitting, directed, facing, and looking towards front, wig, robes, collar and badge, tower and buildings in distance to left. Under, *Painted by W Beechey. Engraved by W Ward. The Right Reverend John Douglas D.D. Lord Bishop of Carlisle & Dean of Windsor. Pub July* 11 1800 *by Messrs Wards & Co*

No 6 Newman Street London. H. 19⅞; Sub. 17¾; W. 13¾.

Born 14th July 1721, the second son of Archibald Douglas, merchant of Pittenweem, Fifeshire. Educated at Oxford. Present, as chaplain to the 3rd Regiment of Foot Guards, at the battle of Fontenoy, 1745. Bishop of Carlisle, 1787-91; Dean of Windsor, 1788; Bishop of Salisbury, 1791. Died 18th May 1807, and was buried in St. George's Chapel, Windsor. He claims remembrance as having, in 1750, exposed the forgeries on the strength of which William Lauder had charged Milton with plagiarism.

95. JOHN DOYLE. Cuming.

H.L., in square border, directed towards right, facing towards and looking to front, uniform, epaulette. Under, *Comyng Pinxt W Ward fecit. Lieut Coll Doyle. Publish'd Septr 4th* 1797 *by T Nugent No* 101 *Pall Mall London & by W Allen No* 32 *Dame St Dublin.* H. 15; Sub. 13⅛; W. 11; I.B.H. 10⅞; W. 8¾.

Born about 1750, fourth son of Charles Doyle of Bramblestown, co. Kilkenny. Entered the army as an ensign in the 48th Regiment in March 1771. Served at the siege of Charleston, 1780; brigade-major to Lord Cornwallis, 1780. M.P. for Mullingar in the Irish House of Commons, 1783-99; renowned as an eloquent speaker. Was Secretary at War in Ireland, 1796-99. In 1793 he raised the 87th Regiment, with which he accompanied Lord Moira to the Netherlands in 1794. Saw much service in Egypt, 1801. Major-General, 1802. In 1804 he was appointed Lieutenant-Governor of Guernsey, and made himself both popular and useful. He left the island in 1815. Promoted lieut.-general in April 1808; created baronet, 1805; K.B., 1812; general, 1819. Died, 8th August 1834, in Somerset Street, Portman Square.

96. THE DRAGON ARUM. Henderson.

One of the plates to Robert John Thornton's *New Illustration of the Sexual System of Linnæus*, a sumptuous work in imperial folio, issued between 1799 and 1807.

97. THE DRAM. G. Morland.

Open landscape, exterior of an inn with the sign of a horse. At porch stands pretty girl pouring liquor from

bottle into glass for a man in hat and smock. At foot of steps a woman is seated, right breast bare, infant wrapped in her cloak; stick and bundle at her side. Little girl with hat, right shoulder bare, stands by steps. In foreground dog. To right, distant church tower, house, trees, sky. Under, *Painted by G Morland Engraved by W Ward No 6 The Dram, London Published Augt* 30. 1796. *by I. R. Smith King Street, Covent Garden.* H. $21\frac{5}{8}$; W. $15\frac{3}{4}$; Sub. H. $19\frac{9}{16}$.

98. JONATHAN DUNCAN. Masquerier.

H.L., directed and looking towards front, facing slightly to right, light vest, dark coat linked across chest, left elbow on arm of seat, hand to forehead. Under, *Painted by I. J. Masquerier, from a portrait taken in Bengal* 1792. *Engraved by Wm Ward A.R.A. Engraver to His Majesty & to H.R.H. the Duke of York. The Honble Jonathan Duncan, late Governor of Bombay. London* 1823. H. 14; Sub. $12\frac{1}{8}$; W. $9\frac{7}{8}$.

I. Inscription in open letters, to right *Proof.*
II. As described.

Born at Wardhouse, Forfarshire, 15th May 1756, son of Alexander Duncan. Appointed by Lord Cornwallis resident and superintendent at Benares in 1788, and was the first official to put down the practice of infanticide there. He also strove to suppress the desire for unlawful gain among the Company's servants, and thus incurred much unpopularity. Upon becoming Governor of Bombay in 1795 he instituted the policy of recognising any petty chieftain who had a right to the smallest tribute from the smallest village as a sovereign prince. Died at Bombay 11th August 1811; buried in St. Thomas's Church there.

99. LAWRENCE, LORD DUNDAS. Jackson.

W.L., standing, directed to front, facing and looking towards left, gown of office, right hand on book on table

to left, on which lies mace, and beside it sword, cap on chair in front. Under, *Painted by John Jackson Esqr R.A. Engraved by W Ward A.R.A. Engraver to His Majesty & to H.R.H. the Duke of York. The Right Honorable Lawrence Lord Dundas Lord Mayor of the City of York in the years* 1811 *&* 1821. *This print is published and with permission most respectfully dedicated to the Corporation of the City of York by Mr. Sheriff Darbyshire. Proof.* H. 24½; Sub. 22⅞; W. 14.

Born 10th April 1766. Educated at Trinity College, Cambridge. M.P. for Richmond, 1790-1802, and again, 1807-11; for York, 1802-1807, and again, 1811-20. Succeeded his father Thomas as second Baron Dundas of Aske, co. York, 14th June 1820. Created Earl of Zetland, 2nd July 1838. Died at Aske House, Yorkshire, 19th February 1839.

100. THE DURHAM WHITE OX. G. Garrard.

Large milk-white ox, standing, directed and facing to right, under shed, straw on ground. To right sky can be seen. Under, *Painted by G. Garrard A.R.A. Engraved by Wm Ward Engraver to their R.H. the Prince Regent & the Duke of York.*

The Durham White Ox.

Of the improved Tees Water Breed, Bred and fed by John Nesham Esqr of Houghton le Spring, Durham.

Proof.

Title between the above lines. *Pubd Decr* 1. 1813, *for the Proprietor of the Ox, by Geoe Garrard* 23 *Old Bond Street, London.*

Table to left.

Weight 223 *Stone of* 14 *lb.*

	Ft.	Ins.
Through Shoulder point	4	—
Height of Shoulder	5	4
Do. Rump.	5	5
From Tail to Pole	8	6
Round Shin bone		8½

Table to right.

	Ft.	Ins.
Across Huggins	3	6
Daylight under Brisket	1	3
Girth at Brisket	10	10
Do. of Chest	10	8
Do. Huggins.	10	6

Aged 7 *Years*

W. 23⅞; H. 19$\frac{13}{16}$; Sub. H. 17¾.

101. THE DUTCH SCHOOL. JAN STEEN.

Dutch interior. A long, low, raftered room. In centre writing-table, at which are seated a man, in cap, spectacles, and slippers, leaning back sharpening a quill pen, and a woman, wearing white headdress, leaning forward teaching a little boy to read. A girl stands near the table, a book under her arm. To left a boy and girl playing together, in foreground a boy fast asleep, his head on right arm, a basket of vegetables near him; to right group of lads at a long table, one getting up to tease an owl on its perch. At far end, to left, another group of boys rollicking about. On the walls are hung cupboards, birdcages, lanterns, etc. Under, *Jan Steyn, Pinxt Wm Ward A.R.A. Sculpt Engraver to His Majesty & the Duke of York.* W. $23\frac{7}{8}$; H. 19; Sub. $17\frac{3}{4}$.

102. SIR RICHARD DYOTT.

H.L., in a square, directed and looking to front, hair worn long, moustache, peaked beard, ruff with tassels, dark dress. Crest (a tiger passant) in top corner to left; motto: QUI CUPIT PACEM OSTENTET FEROCIAM. Under, *Wm Ward A.R.A. Sculpsit Sir Richard Dyott Knight From an Original Painting in the poſseſsion of Lieutt Genl Wm Dyott.* H. 7; Sub. $5\frac{1}{4}$; W. $5\frac{3}{8}$; I.B.H. $5\frac{3}{8}$; W. $4\frac{1}{4}$.

Of an old Staffordshire family seated at Freeford, near Lichfield. His brother, John, was probably the "little John Doit of Staffordshire" whom Shakespeare mentions in the second part of *King Henry the Fourth* (Act iii., Scene 2). Second son of Anthony Dyott. Educated at Corpus Christi College, Oxford (B.A. 1607). Barrister-at-law, Inner Temple, 1615; recorder of Stafford; M.P. for Stafford, 1621-22 and 1624-25; for Lichfield, 1625, 1626, 1628-29, and April to May 1640. Knighted at Dublin 13th September 1635; privy councillor to Charles I. in the Council at York, high steward of Lichfield, and chancellor of the county palatine of Durham. Died 8th March 1659, aged 69.

The engraving was published in April 1820 by J. Nichols and Son in Erdeswicke's *Survey of Staffordshire* (ed. Harwood).

103. THE EARL OF ESSEX'S FIRST INTERVIEW WITH QUEEN ELIZABETH AFTER HIS RETURN FROM IRELAND. R. Westall.

Queen in royal chair, directed to front, looking to left, hands raised, to where Essex kneels on one knee, left hand to breast, right extended towards queen. To right kneel two young girls. Behind Elizabeth a lady stands, one hand on back of chair, the other outstretched. Costumes of the period. To left mullioned window. Behind chair heavy drapery. Under, *Painted by R, Westall Engrav'd by W, Ward The Earl of Essex's First Interview with Queen Elizabeth after His return from Ireland, Première Entrevenue Du Compte D'Essex avec la Reine Elizabeth, après son retour D'Ireland. London Publish'd June 17th 1791 by J R Smith King Street, Covent Garden* W. $25\frac{15}{16}$; H. $22\frac{15}{16}$; Sub. W. $23\frac{7}{8}$; H. $18\frac{7}{8}$.

I. Title in scratched letters.

II. As described.

104. THE EFFECTS OF YOUTHFUL EXTRAVAGANCE AND IDLENESS. G. Morland.

In wretched room, every sign of squalor, a man sits, head lifted disconsolately, hands clasped over right knee. A woman stands near him attending to a garment in her hand. Younger woman sits close to fire trying to coax a blaze to boil a pot. Young boy lounging on floor, elbow resting on a stool, looks up at his father, a book by his side. Under, *Painted by G. Morland. Engraved by W. Ward. The Effects of Youthful Extravagance & Idleness.* Sub. H. $20\frac{1}{4}$; W. $15\frac{3}{4}$.

I. As described. Title in open letters.

II. Under, *Painted by G. Moreland. Engraved by W. Ward. The Effects of Youthful Extravagance & Idleness*

What misery in a narrow scale confined!
The mournful work of one degenerate mind:
See fair Fidelity, that might have blest
A fond,—a victim to a faithless breast;

The gloomy prospect of her opening day,
See Beauty, blooming to the world a prey.
While the lost son, deprest his youthful fire,
Looks sad conviction to the conscious Sire! *S Collings.*

London Publish'd July 1. 1789 *by T. Simpson St Pauls Church Yard.*

A second plate was engraved from this picture. The second plates are about two inches larger.

I. Under, *London Publishd March* 25 1794 *by T Simpson St Pauls Church Yard G Morland pinxt W Ward sculpt The Effects of Extravagance & Idleness.* (Title and verses as before) then: *And by Darling & Thompson Great Newport Street.*

II. Under, *G. Morland pinxt W. Ward Sculpt The Effects of, Extravagance & Idleness, London, Publish'd June*, 4, 1804, *by John P. Thompson, Gt Newport Street.*

Companion print to "The Fruits of Early Industry & Oeconomy." See No. 126.

105. GEORGE O'BRIEN WYNDHAM, EARL OF EGREMONT. Masquerier.

H.L., directed, facing, and looking to left; coat with top button fastened. Under, *Painted by I. J. Masquerier. Engraved by Wm Ward A.R.A. Engraver to his Majesty, & H.R.H. the Duke of York. Earl of Egremont, Lord Lieutenant of the County of Sussex. Published July* 1, 1825, *by S.S. Folker, Royal Colonnade Brighton.* H. 11; Sub. 9; W. 8½; Sub. 7½.

I. Unfinished proof, touched.

II. As described.

Born 18th December 1751. Known as Lord Cockermouth till 1763, when he succeeded his father as third Earl of Egremont. Educated at Westminster, Eton, and Christ Church, Oxford. Lord-Lieutenant of Sussex, 1819-35. Died unmarried 11th November 1837 at Petworth House, Sussex. He was a great patron of the fine arts, and was most liberal in his charities, which are said in the last sixty years of his life to have amounted to £1,200,000 (or about £20,000 yearly).

106. PRINCESS ELIZABETH. Ramberg.

(Stipple.)

T.Q.L., seated in garden, directed and looking to right, large hat, feathers, ribbon at back, curls falling on right shoulder, white chemisette with frill round neck, corsage laced, left hand stretched up to break bough from tree, in right a laurel spray with ribbon on which "*Alfred*" is printed. Under, *H. Ramberg adviv: del. W: Ward sculpsit. Her Royal Highness the Princess Elizabeth, Dedicated by Permission to the Queen By her Majesty's most devoted & most dutiful Subject and Servant H: Ramberg Publish'd Nov.* 27. 1788. *by T. Harmar Engraver No.* 164 *Piccadilly London.* H. $13\frac{3}{16}$; W. $10\frac{1}{8}$; O.D.H. $10\frac{7}{8}$; O.D.W. $8\frac{13}{16}$.

Third daughter of George III. Born 22nd May 1770; married, 7th April 1818, to Frederick Joseph Louis, Landgrave of Hesse-Homburg. Died 10th January 1840. She had artistic tastes. Some of her drawings have been engraved.

107. GEORGE AGAR ELLIS. Jackson.

H.L., directed to front, facing and looking towards right, dark cravat, cloak over shoulders. Under, *Painted by John Jackson Esqr R.A. Engraved by W Ward A.R.A. Engraver to His Majesty & H.R.H. the Duke of York. The Honble George Agar Ellis M.P &c. &c. &c. Published March* 1*st* 1823 *by Colnaghi & Co* 23 *Cockspur Street London.* H. 14; Sub. 12; W. $9\frac{7}{8}$.

I. Before all letters.

II. Inscription in open letters.

III. As described.

IV. Name of personage and address erased; instead, *The Rt. Honble Lord Dover. London Published Augt* 10*th* 1833 *by Paul & Dominic Colnaghi & Co. Printsellers to the Royal Family Pall Mall East.*

Born 17th January 1797, only son of Henry Ellis, second Viscount Clifden of Gowran. After attending Westminster

School he graduated at Christ Church, Oxford, in 1816; was M.P. for four different constituencies from 1818 until 20th June 1831, when he was created Baron Dover, having, in November 1830, been for a few weeks Chief Commissioner of Woods and Forests, the only office he ever held. Died 10th July 1833; buried at Twickenham. An enlightened patron of the fine arts and an author of some note. In 1823 he suggested to the Government the purchase of the Angerstein Collection of pictures and the formation of a national gallery.

108. EURYDICE HURRIED BACK TO THE INFERNAL REGIONS. H. Thomson.

Three male figures bearing the agonised Eurydice; one carries a torch; Orpheus watches, clasping his hands in anguish; at his side a lyre. Under, *Painted by H. Thomson Esqr R.A. Engraved by W. Ward A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York.* In open letters, *Eurydice Hurried Back To the Infernal Regions.* On either side:

En iterum crudelia retro
Fata vocant, conditque natantia lumina somnus,
Iamque vale: feror ingenti circumdata nocte,
Invalidasque tibi tendens, heu! non tua, palmas.
Virgil Georg. Lib. IV.

Dragg'd back again by cruel Destinies,
An Iron Slumber shuts my swimming Eyes,
And now farewel, involv'd in Shades of Night,
For ever I am ravish'd from thy sight.
In vain I reach my feeble Hands to join
In sweet Embraces; ah, no longer thine!
Dryden.

Published June 16, 1815, *by the Engraver* 24, *Buckingham Place, Fitzroy Square.* To left, *Printed by J. Lahee.* Sub. W. $23\frac{5}{8}$; H. $20\frac{7}{15}$.

109. EXTRAVAGANCE AND DISSIPATION. Singleton.

Elegant interior. To right stylish young man, coat open showing light waistcoat, fob chain, knee-breeches,

silk stockings, buckled shoes, is sitting on sofa with right hand to head ; his hat is lying near him, empty purse on ground ; he looks towards group ; young lady in flowing gown draws his attention to a miniature which is suspended from a girdle at her waist ; behind her an old lady, seated, cap, dark fichu, left hand lifted sorrowfully to her chin ; in centre maid holds sleeping baby nestled to her neck. To left, table with volumes and candlestick. Through open door flunkey can be seen. To right, behind, table with clock, dice-box and dice. Under, *H. Singleton pinxt W Ward sculpt London Publish'd March* 25, 1794, *by T. Simpson, St Pauls Church Yard.* Filled-in letters : *Extravagance and Dissipation And by Darling & Thompson Great Newport Street.*

With what a mingling tide of honest joy,
Did either parent view their darling boy :
With what fond prejudice alternate trace,
Each opening feature and unfolding grace.

Unhappy lot of her who lives to see
This waking dream dissolv'd,—unhappy she
Who robb'd of all a wife's domestic joy,
Sees penury await her aarling boy.

S. Collings.

W. $18\frac{3}{4}$; Sub. H. $23\frac{1}{8}$.

FAIREST FLOWER.

See " Herself the Fairest Flower," No. 156.

110. THE FARMER'S STABLE. G. Morland.

Interior of stable. Large white cart-horse, and another coming in at door, also a small pony, saddled. A lad with rose in coat, whip in right hand, leads foremost horse by rope ; he stops to speak to labourer in smock who is gathering fodder up from ground. To right, overturned barrow, spade and a broom. Through open door sky and trees can be seen. Lantern hangs near doorway. Under, *Morland pinxit. Ward sculpsit. The Farmer's Stable From an Original Picture in the Collection of the Revd*

XIX

HORSE AND BOA-CONSTRICTOR



Henry Bate Dudley, to whom this Plate is Inscribed by his much obliged humble Servt

Thos Macklin.

London, Publish'd Jany 1, 1792, *by Thos Macklin*, 89, *Fleet Street.* W. $23\frac{3}{4}$; H. $18\frac{5}{8}$; Sub. $17\frac{5}{8}$.

I. As described. Title in open letters.
II. Letters filled in.
III. With *No* 5 inserted before title.

111. THE FARMER'S STABLE. G. Morland.

See Sotheby's 23.3.1960 (55) illus.

Interior of stable. Man in smock enters bearing filled sack on left shoulder. Old horse stands looking towards him. A man comes down ladder from loft with empty sacks in his arms. A goat under the manger ; a kid inside it. To left, sow and young. Through open door cart with sacks can be seen. Sky. At side-post hangs a lantern and a saddle. Under, *Painted by G Morland Engravd by W Ward N* 5 *The Farmers Stable London Published July* 1. 1795. *by I. R. Smith King Street, Covent Garden.* W. $21\frac{5}{8}$; H. $17\frac{3}{4}$; Sub. $17\frac{5}{16}$.

I. Title in open letters.
II. As described, letters filled in.

112. THE FARMYARD. G. Morland.

Sotheby 23.3.1960 (54) illus.

Yard. To right, portion of thatched shed. White horse directed facing right, smaller horse, back turned, stands close to it, drooping head. White dog sniffs straw. To left, boy pours wash from pail into trough, pig leans out of stye thrusting head into food. In black letters on stye : *G Morland* 1794. Large tree growing extreme left, overshadows yard. Glimpse of sky. Shaft of sunlight through broken paling. Under, *Painted by G. Morland Engravd by W Ward No.* 5. *The Farm Yard London Published July* 1. 1795 *by I. R. Smith, King Street, Covent Garden.* W. $21\frac{11}{16}$; H. $17\frac{3}{4}$; Sub. $17\frac{5}{16}$.

I. Title in open letters. Lettering on stye not visible.
II. As described, letters filled in.

113. JAMES FERGUSON. Beechey.

H.L., directed to right, facing and looking downwards, more towards front, frill, dark coat. Under, *Painted by Sir Wm Beechey R.A. Portrait Painter to Her Majesty & the Duke & Dutchess of Gloucester. Engraved by Wm Ward A.R.A. Engraver to their R.H. The Prince Regent and the Duke of York. James Ferguson Esqr of Pitfour M.P. for the County of Aberdeen. London* 1818. H. 14; Sub. 12¼; W. 10.

I. Unfinished.
II. Before any inscription; touched.
III. As described.

A private plate.

M.P. for Aberdeenshire, 1790-1820. Died in St. James's Place, London, on 6th September 1820, in his 85th year.

114. FILHO DA PUTA. SIR JOSHUA. B. Marshall.

Two race horses. Under, *Painted by B. Marshall—Newmarket—Engraved by William Ward. London, published as the Act directs by S Knight 3 Sweetings Alley, Cornhill 1st June* 1818 *Filho da Puta. Bred by Mr T. H. Morland* 1812. *by Haphazard his dam Mrs Barnet by Waxy Gt dam Mrs Candour (Sister to Wren). by Woodpecker, Sir Peter's dam &c G. Gt dam Heniel by Squirrel, Principessa by Blank, Cullen Arabian, Grisewood's Lady Thigh by Partner —In* 1814 *he walked over for the Tyro Stakes at Newcastle & won a Sweepstake at Pontefract. At Catterick Bridge March* 29. 1815 *won a Sweepstake of* 100 *Gs half ft beating Restoration & a Shuttle filly. At Doncaster Septr* 25 *won the St Leger Stakes beating Orville Salford, Shepherd & others. On the* 28 *won the Club Stakes of* 50 *Gs each beating the Duke of Leeds' Trumpetta & Mr Watts Attisedora. At Richmond Octr* 11. *won the Gold Cup value* 100 *Gs beating Syntax, Rosana, Ottoman,*

Maxsiana, Attisedora, Shuttle & 2 others. At Doncaster Sept 25 1816 won a Sweepstake of 50 Gs ea 20 ft for 4 years old Colts 8 st 7 lbs Fillies 8 st 4 lbs St Leger Course 7 Subss beating Rosana, Dormant & Fulford (sister to Restoration) 11 to 8 on Filho da Puta On 28 won the Gold Cup beating Mr Lambtons Leopold (a colt by Orville) and a colt by Camela 2 to 1 on Filho da Puta. At Richmond Octr 9 won the Dundas Stakes of 30 Gs each 20 ft beating Rasprey and Clinkerina. Sir Joshua. Bred by the Honble R. Neville in 1812. by Rubens his dam by Sir Peter (sister to Haphazard) her dam Miss Herrey by Eclipse, Young Cade, Starling, Bartletts Childers etc— In 1815 at Newmarket Craven Meeting won the Riddlesworth Stakes 200 Gs ea half ft 18 Subss beating Zora, Raphael, & 5 others. At the first Spring Meeting won a Sweepstake of 150 Gs half ft 3 subss beating the Duke of Graftons Discord— At the first Meeting won 500 Gs beating Mr Stonehewer's Delville. At the 2nd Oct Meeting won the 2nd Class of Oatland Stakes beating Fugitive, Phosphor, Zora, & Belville—At the 3rd Meeting won 200 Gs beating Mr Paynes Quinola & 300 Gs beating the Duke of Graftons Whisker the Winner of the Derby Stakes that year—1816 Sir Joshua 8 st 2 lbs beat Mr Houldsworth's Filho da Puta 8 st 9 lbs R. M 1000 Gs half ft—11 to 8 on Sir Joshua —At the 2nd Spring Meeting 8 st 2 lbs beat Lord Foley's Scheherazade 8 st 8 lbs D M 200 Gs half ft 2 to 1 on Sir Joshua—At the Houghton Meeting. Sir Joshua 8 st 9 lbs received ft from Mr Stephenson's Castrella 7 st 6 lbs A.F 200 Gs half ft—He was found dead in the stable on Sunday Decr. 8th.
W. $23\frac{1}{2}$; H. $18\frac{3}{4}$.

115. THE FINDING OF MOSES. PELHAM.

Scene on the banks of the Nile. Pharaoh's daughter stands in coronet, draped gown and sandals, whilst an elderly woman presents babe, lying in a cloth, to her; little girl with curls smiles and touches the infant's hands. To right, young woman on one knee shows the basket in

which Moses was discovered. Three other handmaidens behind the princess. To right, palm trees and pyramids. Under, *Painted by Hy Pelham Engraved by Wm Ward. The Finding of Moses. London publish'd Feby 12th 1787, by J. R Smith No 31 King Street, Covent Garden.* H. $23\frac{3}{4}$; W. 19; Sub. H. $23\frac{1}{8}$.

I. Title in open letters.
II. As described, letters filled in.

116. THE FIRST PLEDGE OF LOVE.

G. Morland. (Stipple.)

In circle. Interior of bedroom; nurse, frilled cap, crossed shawl, large apron, presents infant to admiring father, riding costume, whip under left arm. To left, four-post bed from which young mother observes the scene. Large high-backed chair. Under, *G Moreland Pinxt W Ward Sculpt.* In open letters, *The First Pledge of Love.* In cursive letters:

Thus Bles't and Blessing, you shall own
The Joys of Love, are Joys alone.

Pub. as the Act Directs Jany 1788 by Prattent Printseller, 46 Cloth Fair West-Smithfield London. H. $10\frac{3}{8}$; W. $9\frac{3}{4}$; D. 8.

117. FIRST OF SEPTEMBER, MORNING.

G. Morland.

Interior of a stable. A sportsman uncouples two hounds. Another dog near open door. Boy in smock leads from stall a saddled pony. A horse looks round interested. Another one is fastened outside by bridle. Cat sleeps on casement sill. Under, *London Publish'd May 1. 1794, by T. Simpson St Pauls Church Yard, W. Ward Delancey Place Hampstead Road, and at No 41 Frith Street Soho. G. Morland pinxt W. Ward sculpt The First of September Morning.* W. $23\frac{7}{8}$; H. $18\frac{7}{8}$; Sub. 18.

I. Proof before all letters.
II. As described.
III. Under, *G. Morland pinxt W. Ward sculpt London Pub Septr* 1, 1796, *by T Simpson St Pauls Church Yard, and Darling & Thompson Gt Newport Street. The First of September Morning.*

118. THE FIRST OF SEPTEMBER, EVENING.

G. MORLAND.

Exterior of an inn ; sign, lion rampant. On bench at porch sits sportsman, gun between his knees, pointing with left hand to a hare which mine host holds up. Hounds coupled at his feet. Little child stands near. To right, stableman leads saddled horse away. To left, trunk of tree. Yokel at casement. Distant view of trees and sky. Under, *London Publish'd May* 1. 1794, *by T. Simpson St Pauls Church Yard, W. Ward Delancey Place Hampstead Road, and at No* 41 *Frith Street Soho. G. Morland pinxt W. Ward sculpt The First of September Evening.* W. $23\frac{1}{2}$; H. $18\frac{11}{16}$; Sub. $17\frac{5}{8}$.

I. Proof before all letters.
II. As described.
III. Under, *G. Morland pinxt W. Ward sculpt London Pub Septr* 1, 1796, *by T Simpson St Pauls Church Yard, and Darling & Thompson Gt Newport Street. The First of September Evening.*

There is a small stipple plate of this subject, and of the companion to it, "The First of September, Morning."

119. THE FISHERMAN'S DEPARTURE.

CORBOULD.

Seascape. To right, doorway of fisherman's cottage. Fisherman, fur cap, sea-boots, carrying oars on left shoulder, right hand outstretched, turns to speak to wife, curls, cap, open kerchief, holding infant in her arms, who tries to touch its father. Older child holds her gown with

right hand. Going towards shore, two boys bear fishing nets and baskets on a pole. In foreground four-legged stool, earthen dish, and spoon. In near distance, fishing smacks, boat at edge of water, two figures. At top, to left, gulls. Under, *Painted by R. Corbould Engraved by W: Ward Morning, The Fishermans Departure. Published Augt 1st 1799 by B: F: Scott, No 89, Tottenham Court Road, London.* W. $23\frac{5}{8}$; H. $18\frac{15}{16}$; Sub. $17\frac{15}{16}$.

I. Before all letters.
II. Title in open letters.
III. As described.

120. THE FISHERMAN'S RETURN. CORBOULD.

Interior of cottage. Woman seated on left with sleeping baby on her lap. In centre two children kneeling by open basket of fish. On right a boy standing holding up crab. At back fisherman holds up large fish. Crab in foreground, and a cat gazing at it. Through open window on right, view of sky and trees. Under, *Painted by R. Corbould. Engraved by W. Ward. Evening, The Fishermans Return. Published August 1st 1799, by B. F. Scott, No 89, Tottenham Court Road, London.* H. $19\frac{1}{16}$; Sub. 21; W. $23\frac{3}{4}$.

I. Before all letters.
II. Title in open letters.
III. As described.

121. FISHERMEN GOING OUT. G. MORLAND.

Open landscape. To left a humble cottage, near the door of which stands a woman wearing short skirts and a cap, pouring some liquid from a small cask into a large tankard, held by a man in great-coat and cap. To right the sea, a small boat, in which are two men, preparing to set out. Also, a dog on the watch. W. 22; H. 17.

Proof before all letters.

122. JESSE FOOT. Opie.

To waist in square frame, directed front, looking left; rough hair, white neckerchief, dark buttoned coat. H. $14\frac{7}{8}$; Sub. $12\frac{7}{8}$; W. $10\frac{3}{4}$; I.B.H. $10\frac{7}{8}$; W. $8\frac{7}{8}$.

I. Touched proof before all letters.

Born at Charlton, Wilts, in 1744. Surgeon. Practised in the West Indies and at St. Petersburg, but returned to England, and ultimately acquired a large practice in Dean Street, Soho. Author of numerous professional books and pamphlets, including a contemptible *Life* of John Hunter, whom he aspired to surpass in fame. Died at Ilfracombe, 27th October 1826.

123. JOHN FORBES. Masquerier.

H.L., facing and looking towards right; plain dark coat. Under, *Painted by I. J. Masquerier* 1813: *Engraved by W. Ward A.R.A Engraver to His Majesty & to H.R.H. the Duke of York. John Forbes of New Strathdon Aberdeenshire, formerly of Bombay, London* 1822. H. 14; Sub. 12; W. 10.

I. Before any inscription.
II. As described.

Born at Bellabeg, parish of Strathdon, Aberdeenshire, in September 1743. In early life he went to Bombay and established a mercantile house, from which he realised a large fortune. He repurchased Newe, the estate of his ancestors, besides other extensive property in Strathdon. Died on 20th June 1821 in Fitzroy Square, London.

124. THE FOUR PHIALS. Wheatley.

Classic interior. Upon a couch half reclines a young woman, wearing draped dress, sandals, hair dressed in the Grecian mode. Behind her, to left, stands a youth, drinking elixir from small phial held in his right hand, his left arm extended. Drapery is flung right across the background. Under, *Drawn by F Wheatley Engraved by W. Ward. The Four Phials. Seliana—Where are you going"—Yours,*

allow me but one minute, The credulous Alcidonis having retired into a corner, drank up the elixir in the purple phial to the very last drop. Moral Tales by Marmontel. London published June 14th 1787 by J R Smith No 31 King Street Covent Garden. H. 16; W. 14; Sub. O.D.H. 12; O.D.W. $11\frac{15}{16}$.

Companion to "The Samnite Marriages." See No. 253.

125. DAUGHTERS OF SIR THOMAS FRANKLAND. HOPPNER.

W.L.'s, sitting at bottom of bank to right, the foremost directed to left, facing towards and looking to front, veil round head, with right hand holding portfolio on lap, crayon in left hand, dog sleeping at her feet; her sister behind is facing and looking towards left, and her left arm is round her neck, hand holding paper; landscape with trees and mountain in distance to left. Under, *Painted by I. Hoppner R.A. Portrait Painter to His Royal Highness the Prince of Wales. Engraved by W. Ward. Daughters of Sir Thomas Frankland Bart. Publish'd March 1 1797 by W. Ward, Delancey Place, Hampstead Road.* H. $22\frac{3}{4}$; Sub. $21\frac{1}{2}$; W. $17\frac{3}{4}$.

I. Before any inscription.

II. Inscription in open letters. Under, *Painted by J. Hoppner R.A. Engraved by W. Ward. Daughters of Sir Thos Frankland.* (6th Bart.)

III. As described.

IV. Title altered to *The Sisters.*

Admiral Sir Thomas Frankland 6th bart. had by his marriage in May 1743 to Sarah, daughter of Judge Rhett of South Carolina, nineteen children. (The daughters represented in the picture are Marianne and Amelia, daus. of the 6th bart.)

126. THE FRUITS OF EARLY INDUSTRY AND ECONOMY. G. MORLAND.

Luxurious interior, with window looking on to shipping wharf. Elderly man seated at a table, glass of wine in

left hand, receiving into right money from a younger man who holds quill pen between his teeth, his right hand on a book. To right, a lady, frilled cap, hat with feathers, light gown, long sash, holds a little child on a chair while she dangles a bunch of grapes before it; black servant with dish of fruit holding back of chair; young boy looks on. Little girl on floor plays with an apple and a spaniel. Under, *Painted by G. Morland. Engraved by W. Ward. The Fruits of Early Industry & Oeconomy.* Sub. H. 20¼; W. 15¾.

I. As described. Title in open letters.

II. Under, *Moreland pinxt W. Ward sculp. The Fruits of early Industry & Oeconomy*

Lo here, what ease, what elegance, you see;
The just reward of youthful Industry!
The happy Grandsire looks thro' all his race,
Where well earn'd plenty brightens every face,
The beauteous Daughter school'd in virtues lore,
Now gives th' example she receiv'd before,
While her fond Husband train'd to fair renown,
Sees future laurels his brave offspring crown.

London. Pubd Novr 1. 1789 *by T. Simpson St Pauls Church Yard.*

A second plate was engraved from this picture with costumes brought up to date. The second plates were about two inches larger.

I. Under, *London Publish'd, March* 25, 1794, *by T. Simpson St Pauls Churchyard.* (Title and verses as before) then, *And by Darling & Thompson Great Newport Street.*

II. Under, *G. Morland pinxt W. Ward Sculpt The Fruits of early Industry & Oeconomy, London, Publish'd June* 4, 1804, *by John P. Thompson, Gt Newport Street.*

Companion to "The Effects of Youthful Extravagance and Idleness." See No. 104.

127. THOMAS GAITSKELL. Stewardson.

H.L., directed and facing towards left, uniform coat with high collar and epaulettes. Under, *Painted by*

T Stewardson Esqr Portrait Painter to her R.H. the Princess of Wales. Engraved by W. Ward A.R.A. Engraver to their R.H. the Prince Regent & Duke of York. Thomas Gaitskell Esqre Lieut Coll Comt 5th Regt Surrey Local Militia. Pub Augt 1 1815, *by the Engraver* 24 *Buckingham Place, Fitzroy Square.* H. 14 ; Sub. 12 ; W. 10.

I. Inscription in open letters.

II. As described.

Died at Balham, Surrey, 14th September 1839, aged 80.

128. THE GAMESTERS. Peters.

Two young bloods seated at table. One wears frilled cravat, velvet collar to coat ; holds cards in his right hand. Behind him stands an elderly man, indicating the card he is to play with one hand, while he holds up three fingers of the other to show the opponent what he is suggesting. The other gamester, hat, velvet coat, face in profile, looks up at the indexing fingers, while behind him in left hand he holds the ace of diamonds. Under, *Painted by the Revd Mr Peters. R.A. Engraved by Wm Ward The Gamesters Vice whatever sex or form it may assume leadeth to destruction ;—woe to the unwary youth who hath been seduced into its acquaintance. Peters. To the young Nobility of England this Plate is most humbly Inscribed by their devoted & obedt Servant J. R. Smith London publish'd May* 22*nd* 1786 *by J. R. Smith No* 83 *Oxford Street.* W. $19\frac{5}{8}$; Sub. 17 ; H. 18 ; Sub. $14\frac{7}{8}$.

I. As described.

II. With line of publication altered to, *London Pubd* 1*st June* 1802 *at R. Ackermann's Repository of Arts* 101 *Strand.*

The players represented in this print are Lord Courtenay and Thomas Rowlandson.

129. GEORGE, PRINCE OF WALES. Harlow.

W.L., on horseback, directed to right, facing and looking towards left, Hussar uniform, right hand raised

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INTERIOR OF STABLE, WITH HORSES AND FIGURES



holding sword, troopers in distance to left. Under, *Painted by G. H. Harlow Esqr. Engraved by Wllm Ward Engraver Extraordinary to the Prince of Wales and to the Duke of York. His Royal Highness George Prince of Wales Regent of the United Kingdom. Dedicated to Her Royal Highness the Princess Charlotte of Wales By Her obliged and grateful Servant John P. Thompson. London Published Feby 6th* 1811 *by J. P. Thompson Gt Newport Street Printseller to His Majesty, and the Duke & Duchess of York.* H. 27½; Sub. 25¼; W. 21¾.

I. Inscription in open letters.
II. As described.

Eldest son of George III. and of Queen Charlotte of Mecklenburg-Strelitz. Born at St. James's Palace 12th August 1762; succeeded to the throne 29th January 1820; died 25th June 1830 at Windsor Castle.

130. GEORGE, PRINCE OF WALES. PHILLIPS.

W.L., on horseback, directed towards front, facing and looking towards left, Hussar uniform, right hand extended, attendant in background to left, building to right. Under, *Painted by T. Phillips R.A. Engraved by W Ward A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York. The Prince Regent. Pub May* 2, 1816, *by Messrs Colnaghi & Co Cockspur Street.* H. 28¾; Sub. 26⅜; W. 20½.

I. Before inscription.
II. Inscription in open letters.
III. As described.

131. GILES, THE FARMER'S BOY. G. MORLAND.

Interior of cattle shed. To right, cow and a calf. In centre three sheep. To left, couple of pigs. A boy, cap, short coat, carrying fork-load of fodder on right shoulder, approaches to opening. Beyond can be seen farmhouse, snowy landscape. In foreground, to left, a tub and a

broom. Under, *G. Morland, Pinxt. Wm Ward, Sculpt Giles The Farmer's Boy.*

On Giles, and such as Giles the labour falls,
To strew the frequent load where hunger calls;
On driving gales sharp hail indignant flies,
And sleet more irksome still assails his eyes.

Vide Bloomfield's Winter. London, Published 12 *Feby* 1803, *by H. Macklin, Poets Gallery, Fleet Street.* W. $23\frac{11}{16}$; H. $18\frac{3}{4}$; Sub. $17\frac{11}{16}$.

132. GIPSIES. G. Morland.

Rural scene. Magnificent spreading tree. Group of four figures under it. Man sleeping; woman in cap and cloak, seated; child standing at her knee, boy nestling up to her. Dog lies between them. To right, overturned pitcher. Under, *London. Pubd April* 9. 1792 *by T Simpson St Pauls Church Yard. Gipsies. Painted by G. Morland. Engrav'd by W. Ward.* W. $21\frac{3}{4}$; H. $17\frac{7}{8}$; Sub. $17\frac{5}{16}$.

I. Title in open letters.
II. As described.

133. GIRL AND CALVES. G. Morland.

Interior of shed. Two calves tethered, one drinks from pan. Young girl, pail on left arm, moves to door. Through it sky can be seen. Hay-fork to left. Under, *Painted by G. Morland. Engraved by W. Ward. Girl and Calves London Published Decr* 3, 1797, *by Collins & Morgan Bolsover Street, Cavendish Square and Moore & Kirton Gt Portland Street.* W. 18; H. 15; Sub. 14.

I. Without title.
II. As described.
III. Publication line altered to, *London Published Feby* 28. 1802. *by S. Morgan, No* 32, *Clipstone Street Fitzroy Square.* W. $17\frac{7}{8}$; H. $14\frac{3}{4}$; Sub. $13\frac{3}{4}$.

134. GIRL AND PIGS. G. Morland.

Large stye. Two pigs feeding from trough. Leaning over half-open gate is a young girl, long hair, arms crossed, pail hanging from right arm. Under, *Painted by G. Morland. Engraved by W. Ward. Girl and Pigs London Published Decr.* 3 1797 *by Collins & Morgan Bolsover Street, Cavendish Square and Moore & Kirton Gt Portland Street.* W. 18 ; H. 15 ; Sub. 14.

I. Without title.

II. As described.

III. Publication line altered to, *London Published Feby* 28. 1802 *by S. Morgan No* 32 *Clipstone Street Fitzroy Square.*

135. A GIRL SKETCHING A PORTRAIT ON THE GROUND. Paye.

Scene in street. Little girl reclines on ground, left hand supporting her ; with right she draws portrait of boy who stands in front of her, blouse over his knee-breeches, buckled shoes, long hair, lips parted, hands clasped. Two other children ; one points at little draughtswoman, other dabbles in tub of water. Man can be seen to left, entering courtyard. Under, *Painted by R M Paye. Engraved by W Ward A Girl Sketching a Portrait on the Ground London published July 1st* 1785 *by J. R. Smith No* 83 *Oxford Street* W. 21¾ ; H. 17¾ ; Sub. 17⅜.

I. Open letters.

II. As described, letters filled in.

136. GLEANERS. R. Westall.

Open landscape. Beneath spreading tree, young woman, straw hat tied under chin, open fichu, stoops on one knee to glean, holds apron filled with blades of corn. Behind, woman, cap with lappets and ribbon, holds curly-headed boy on donkey's back ; corn piled in front of him.

To left, little boy ties up a sheaf; small girl with corn under left arm. Cottage roof can be seen to right, below sloping ground. Under, *E. M. Diemar Excudt Painted by R Westall. Engraved by W. Ward.*

GLEANERS

See content the humble Gleaners, Nature all her children viewing,
Take the scattered Ears that fall, Kindly bounteous, cares for all.

Publish'd Febry 1st 1792, *by E. M. Diemar No* 114 *Strand London.* W. $15\frac{6}{16}$; H. $12\frac{15}{16}$; Sub. $11\frac{13}{16}$.

I. Title in open letters.
II. As described, letters filled in.

137. THE GLEANERS RETURNED. J. WARD.

Open landscape. Exterior of cottage, over porch of which hangs a sign. Beneath a large tree old woman, in cap and cloak, seated on wooden circular bench, holds right hand of young woman, who holds mug in her left. In foreground, girl on one knee offers poppies to little child advancing with basket balanced on head. Behind, woman with baby; men drinking. Distant fields and church tower. Girl enters cottage, wheat under arm; small bundles scattered about. Family group can be seen within, through open door. Under, *Painted by Jas Ward Painter & Engraver to H.R.H. the Prince of Wales Engraved by W Ward The Gleaners returned. Les Glaneuses revenues. London Published May 4th* 1801, *by Messrs. Wards & Co No* 6 *Newman Street.* W. $23\frac{1}{2}$; H. $18\frac{3}{4}$; Sub. $17\frac{3}{4}$.

138. MISS GOODALL. ELLERBY.

T.Q.L., standing in a stormy landscape, directed and looking to left, hair curled, low-necked dress, short sleeves, long scarf held by right hand to waist, left hand, which is gloved, by her side. Under, in open lettering, *Painted by T. Ellerby. Engraved by W. Ward, A.R.A. Engraver to His Majesty, & to H.R.H. the Duke of York. Miss*

Goodall. Published May 1st 1826, by T. Ellerby, 7, Newman Street, London. H. 13½; Sub. 9; W. 7⅛.

I. Unfinished and before inscription; touched.

II. As described.

III. Lettering filled in; publication line reads, *Published May 1st 1826, by Colnaghi, Son & Co. Pall Mall East.*

139. A. GOODWIN. Rawlinson.

Full H.L., directed towards left, looking to front, white cravat, plain black coat buttoned up, draped curtain behind. Under, in open lettering, *James Rawlinson pinxit W. Ward sculp. A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York A. Goodwin, M.D. Pub. June 24. 1819, by W. Ward, 57 Warren Street, Fitzroy Square.* H. 13⅞; Sub. 12; W. 9⅞.

I. Before any inscription.

II. As described.

FRANCES ISABELLA KER GORDON. Reynolds.

See "Angels' Heads," No. 10.

140. GUSTAVUS, COUNT GOTTORP. Villiers.

H.L., directed towards right, looking to front, high collar, white cravat, plain black coat buttoned up, star worn on left breast. Under, *Huet Villiers pinxt W. Ward sculpt A.R.A. Engraver to the Prince Regent & Duke of York. Gustavus Count Gottorp. Ætat. xxxiii. From an original Picture (painted at Hartwell 1811) in the poſseſsion of John French Burke Esqr London, Published August 1st 1814, by R. Lambe, 96, Gracechurch Street.* H. 13¾; Sub. 10⅜; W. 8⅛.

Gustavus IV., Adolphus, the ex-King of Sweden, who was compelled to abdicate the throne in 1809, assumed the title of

Count Gottorp (see *Gentleman's Magazine* for February 1818, p. 169). Born 1st November 1778; died at St. Gall 7th February 1837.

141. LADY ELIZABETH GRAY. R. Westall.

Edward IV. seated in massively carved chair, directed facing right, cap, feather, riding boots, spurs, resting on right arm, toying with medallion suspended round neck; looks at Lady Elizabeth Gray, who kneels at his feet, cloak and veil, head uplifted imploringly towards the king; right arm round boy, who tries to hide in his mother's veil; left resting on daughter at her side. Under, *Painted by R. Westall R.A. Engraved by W. Ward Lady Elizth Gray Imploring of Edward the 4th the Restitution of her Husband's Lands. Lady Elizth Gray Implorant D'Edouard 4. la Restitution des Biens de Son Mari London: Pub. Oct.* 3 1801 *by J. R Smith* 31, *King Street Covent Garden.* W. $23\frac{3}{4}$; H. $18\frac{3}{4}$; Sub. $17\frac{3}{4}$.

142. LADY JANE GREY. Fulton.

T.Q.L., standing, directed and looking to right, hands clasped before table, on which lie a Bible and an hour-glass, curtain to right. Under, *Fulton Pinxt. Ward sculpt Lady Jane Grey The Night before her Execution* [8 verses] *T'was I—I bleed London Pubd Jany* 1 1793 *by T. Simpson St Pauls Church Yard.* H. 20; Sub. 18; W. $13\frac{7}{8}$.

Born at Bradgate, Leicestershire, in October 1537. Eldest surviving daughter of Henry Grey, Marquis of Dorset, afterwards Duke of Suffolk. Married 21st May 1553 to Lord Guildford Dudley in pursuance of plot for altering succession from the Tudors to the Dudleys upon the death of Edward VI. Proclaimed Queen against her wish 9th July following. Beheaded on Tower Hill 12th February 1554.

The portrait is a fanciful one.

143. THE GREY HORSE. G. Morland.

H. 22; W. $17\frac{1}{2}$.

144. GUINEA PIGS. G. Morland.

Pair of guinea pigs nestling together. Cabbage leaf in foreground. Under, *Painted by G. Morland. Engraved by Wm Ward, Engraver to H.R.H. the Duke of York. Guinea Pigs. London, Published Septr 1st* 1806, *by James Linnell, 2, Streatham Street, Charlotte Street, Bloomsbury.* W. $14\frac{3}{8}$; H. $12\frac{7}{8}$; Sub. W. $12\frac{5}{8}$; H. $9\frac{15}{16}$.

I. Title in open letters. As described.
II. Letters filled in.

GUSTAVUS IV. OF SWEDEN. Villiers.

See "Gustavus, Count Gottorp," No. 140.

145. WILLIAM HALE. Jackson.

H.L., sitting, directed slightly to left, facing towards and looking to front, white cravat, plain coat buttoned, right hand on knee, left arm on book on table to right, trees in distance to left. Under, in centre shield and crest, *Painted by J. Jackson Esqr R.A. Engraved by W. Ward A.R.A. Engraver to His Majesty & to H.R.H. the Duke of York. To the Inhabitants of Christ Church Spitalfields, This print of William Hale Esqr is most respectfully dedicated by their Obedient Servant Peter Fremont. Engraved from an original Picture placed in the Committee Room by Order of the Governors of the Poor.* H. $13\frac{7}{8}$; Sub. 12; W. $9\frac{3}{8}$.

I. Before any inscription.
II. As described.

Son of William Hale of Abbots Langley, Herts. Born in 1749. Educated at Merton College, Oxford. Died at King's Walden, Herts, 22nd April 1829.

146. DOUGLAS, DUKE OF HAMILTON. Garrard.

W.L., on horseback, directed and looking to right, wide hat, riding dress; to left, trunk of tree and castle on

cliff in background; to right the sea. Under, *Painted by G. Garrard. Engraved by W. Ward. His Grace the Duke of Hamilton, Brandon, &c. Publish'd Ocr* 15, 1797, *by G Garrard, London.* W. 23; H. 18¼; Sub. 17¼.

I. Before any inscription.
II. As described.
III. Title of personage altered to *Hamilton & Brandon.*

Born 24th July 1756 at Holyrood House. Succeeded his brother as eighth Duke 1769. Summoned to the House of Lords as Duke of Brandon 11th June 1782. K.T. 1785. Died at Hamilton Palace 2nd August 1799.

147. THE HAPPY COTTAGERS. J. Ward.

Exterior of a thatched cottage. On bench man lounges, arm round neck of young woman, who is sewing. To right, little girl feeds chickens with grain from her apron. To left, under tree, elderly woman holds book from which boy reads; behind her another boy peeps at group. Pair of pigeons on roof. Under, *Painted by J. Ward. Engraved by W. Ward Engraver to H.R.H. the Duke of York. The Happy Cottagers London Pub.* 1. *May* 1808, *by Jas Deeley* 95. *Berwick St Soho.* W. 21⅝; H. 17¾; Sub. 17.

I. Title in open letters.
II. As described, letters filled in.

148. THE HAPPY FATHER. J. Ward.

Exterior of a cottage. Man seated near doorway, infant in arms clasping him round neck; little girl between his knees; two other children, one on each side. To right, woman, cap, corset-bodice, fichu, washes dishes at bench; behind her girl, finger to lip, pouting. Background, large spreading tree; grape vine over porch. Dog looks up affectionately at group. Chickens. To right, hog eating out of tub. Under, *Painted by J. Ward. Engraved by W. Ward Engraver to H.R.H. the Duke of York. The Happy Father. London Pub.* 1. *May* 1808. *by Jas Deeley,* 95. *Berwick St Soho.* W. 21⅝; H. 17¾; Sub. 17.

I. Title in open letters.
II. As described, letters filled in.

149. THE HARD BARGAIN. G.ᵉ Morland.

Interior of a cowhouse. At open door stands a farmer, white neckcloth, coat unbuttoned, holding halter round neck of calf. His customer leans against lintel, hat, long coat, left hand behind him, in which he holds stick. To left a cow-boy sits in manger, legs crossed, hands between them, flower stuck in his hat, cudgel near, dog lying by. In foreground a bull dog; to right, tub, heap of litter. Through open door, trees and sky can be seen. Under, *Painted by G. Morland. Engraved by W. Ward. The Hard Bargain. London: Pubd March* 20, 1800, *by J. L. Cartwright, No* 3, *Barton Street, Westminster.* W. 23¾; H. 19; Sub. 18.

I. Title in open letters.
II. As described, letters filled in.
III. Publication line altered to, *London, Published Jany* 1, 1803, *by H Macklin Poets Gallery, Fleet Street.*

150. JAMES HARDWIDGE. Ralph.

Short H.L., directed towards right, looking to front, own hair, frill, plain black coat buttoned. Under, arms in centre, *Painted by G. Ralph. Engraved by Wm Ward Engraver Extraordinary to H.R.H. the Prince of Wales and the Duke of York. James Hardwidge Esqr Needle Maker, to Her Majesty, This Print is with* (*humble permission*) *Dedicated to the Right Honorable Dowager Marchioneſs of Bath Mistreſs of the Robes to Her Majesty, by her grateful & obedt Servt J. Hardwidge.* [to right] *Proof.* H. 15; Sub. 12; W. 10⅞; Sub. 9¾.

Of Long Lane, Bermondsey, and the Grove, Camberwell. Died at Brighton, 7th July 1819.

151. EDWARD, EARL OF HAREWOOD.

JACKSON.

W.L., sitting, directed towards left, facing towards and looking to front, dark dress, arms resting on chair, paper in right hand, table with ink-bottles to right, landscape in distance to left. Under, *Painted by J. Jackson Esqr R.A. & Engraved by W. Ward A.R.A. Engraver to his Majesty & H.R.H. the Duke of York; & Published April* 12. 1820, *at No* 8 *Winchester Row, Paddington. Edward Earl of Harewood Viscount Lascelles and Baron Harewood From the Original Picture in the possession of the Honble General Phipps.* H. $24\frac{3}{8}$; Sub. $23\frac{1}{8}$; W. 16.

I. As described.

II. Publication after & erased; instead, *Pubd July* 1*st* 1820 *by J Dickinson* 114 *New Bond Street.*

Born 7th January 1739-40 in Barbadoes, the eldest son of Edward Lascelles, collector of the customs in that island. For some time an officer in the 1st Horse Guards and 18th Light Dragoons, being colonel in the army (during service), 1747; was M.P. for Northallerton, 1761-74, and 1790-96, and having succeeded to the estates of his cousin, Edwin Lascelles, Baron Harewood, was created Baron Harewood 18th June 1796, and subsequently, 7th September 1812, Earl of Harewood. Died at Harewood House, Yorkshire, 3rd April 1820.

152. HAYMAKERS. J. WARD.

Open-air scene. To left thatched barn. Group of haymakers. Woman standing, rake held over left shoulder; yokel lolling holding hay-fork; woman seated on ground, hands clasped over knees; another figure, back turned. Group of three men and a woman further back against barn. To right trees, distant gate, and meadows. Under, *Haymakers. Painted by J. Ward. Engrav'd by W. Ward. London Published. Jany.* 1. 1793. *by W. Ward, Warren Place, Hampstead Road.* W. $23\frac{3}{4}$; H. $18\frac{15}{16}$; Sub. $17\frac{15}{16}$.

I. Title in open letters.

II. As described, letters filled in.

XXI

LION AND WOUNDED STAG



Hay Makers
A delightful coloured mezzotint by W. and J. Ward, 1792

151. EDWARD, EARL OF HAREWOOD.

JACKSON.

W.L., sitting, directed towards left, facing towards and looking to front, dark dress, arms resting on chair, paper in right hand, table with ink-bottles to right, landscape in distance to left. Under, *Painted by J. Jackson Esqr R.A. & Engraved by W. Ward A.R.A. Engraver to his Majesty & H.R.H. the Duke of York; & Published April* 12. 1820, *at No* 8 *Winchester Row, Paddington. Edward Earl of Harewood Viscount Lascelles and Baron Harewood From the Original Picture in the possession of the Honble General Phipps.* H. $24\frac{3}{8}$; Sub. $23\frac{1}{8}$; W. 16.

I. As described.

II. Publication after & erased; instead, *Pubd July 1st* 1820 *by J Dickinson* 114 *New Bond Street.*

Born 7th January 1739-40 in Barbadoes, the eldest son of Edward Lascelles, collector of the customs in that island. For some time an officer in the 1st Horse Guards and 18th Light Dragoons, being colonel in the army (during service), 1747; was M.P. for Northallerton, 1761-74, and 1790-96, and having succeeded to the estates of his cousin, Edwin Lascelles, Baron Harewood, was created Baron Harewood 18th June 1796, and subsequently, 7th September 1812, Earl of Harewood. Died at Harewood House, Yorkshire, 3rd April 1820.



The Gloucester Coffee House, Piccadilly, 1828 (*now the Berkeley Hotel*)
A fine coloured aquatint after J. Pollard

XXI

LION AND WOUNDED STAG



153. STEPHEN HEMSTED. J. R. Smith.

W.L., standing, directed slightly to left, facing and looking to front, plain coat, gaiters, filling pipe from paper of tobacco, pot of beer and wide hat on table to right, two dogs to left, cottage door in background, against side of which leans gun, and pheasant on shelf beside it. Under, *Painted by John Raphael Smith. Engraved by Wm Ward A.R.A. Engraver to their R.H. the Prince Regent & Duke of York. Stephen Hemsted Esqre of Ilsley, Berks. From a Picture in the Possession of Lewis Buckle Esqr. London Pubd June* 1 1814 *by Harris & Pearse Conduit Street.* H. $25\frac{7}{8}$; Sub. $24\frac{3}{4}$; W. $17\frac{3}{4}$.

I. Inscription in open letters.
II. As described.

154. HENRY IV. OF FRANCE. R. Westall.

Terrace of palace. The King, plumed hat, cloak and sword, head turned towards the Duchess, hands lifted towards Sully, who stands, cloak thrown over right shoulder, left hand on breast, hat in right hand. The Duchess is on one knee in imploring attitude; aigrettes in hair, cloak falling to right of her; catches the King's cloak with right hand. Under, *Painted by R, Westall. Engrav'd by W, Ward.* In cursive letters, *Henry the fourth of France reconciles the Duchess of Beaufort to Sully Henri quatre, Roi de France, reconcilie la Duchesse de Beaufort avec Sully* Sub. W. $23\frac{5}{16}$; H. $18\frac{15}{16}$.

155. CHARLES HERRIES. Bigg.

A mezzotint, printed in colours, full margins.

Lieutenant-Colonel of the Light Horse Volunteers of London and Westminster. Died 1826.

156. HERSELF THE FAIREST FLOWER. Woodforde.

H.L., a young girl, directed towards left, facing and looking to front, right arm and left elbow on sill of window, around which climb honeysuckle and clematis, left hand under chin. Under, *London, Published March* 14, 1815 *by T Macdonald* 39 *Fleet Street. Painted by S. Woodforde Esqr R.A. Engraved by Wm Ward Esqr. A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York. Herself the Fairest Flower. From a Picture in the Possession of Abraham Caldecott Esqr.* H. 14; Sub. $12\frac{1}{8}$; W. 10.

I. With title in etched letters, with date "*March* 12" instead of "March 14," and with "*Wm Ward*" instead of "Wm Ward Esqr." At bottom, to right, *Proof.*

II. As described.

157. HESITATION. W. Ward. (Stipple.)

H.L., charming girl, seated directed and looking to front, dark curls, frilled cap, large hat, buckle and ribbon; white gown, open at neck, frills; she is seated at a table, arms resting upon it, in her right hand a quill pen, hesitatingly balanced over sheet of paper before her. Look of indecision in her face. Under, *W: Ward Delint W. Ward fecit Hesitation.*

Before I write the final Yes,
That fixes me for Life,
I'll well compare, my present bliss
With that of being a Wife.

London, Published Novr 6th 1786 *by W. Dickinson Engraver No* 158 *Bond Street.* H. $9\frac{15}{16}$; W. 8; O.D.H. $8\frac{1}{16}$; O.D.W. $6\frac{13}{16}$.

Companion to "The Choice." See No. 59.

158. HOLDERNESS COW. G. Garrard.

The cow stands, directed, and facing to left, eye slightly turned to front, mouth full of hay. In front of her a

crate of fodder, another cow opposite, also feeding. To left, the owner, hat, cravat, coat fastened with one button, top boots, talking to cow-boy, fork in right hand, touching his head with left. Small dog at man's feet. In foreground large dog scratching its ear. To left, cow lying down. The background shows exterior of cowsheds, and, at top, a tree. Under, *Pub. April, 9th* 1798, *by G. Garrard, London. Painted by G. Garrard, Engraved by W. Ward. To the Right Honble Lord Somerville President of the Board of Agriculture—This Plate of a Holderness Cow is respectfully dedicated by His Lordships Obliged & Obedient humble Servt George Garrard. She was bred at Kenningthorp near Malton Yorkshire, by Mr T. Taylor, & bought at two Years old by his Brother Mr T. Taylor, of Low Grounds, Great Marlow, Bucks, who kept her for sometime as a Milch Cow—She was killed at Xmas,* 1797, *when she was Seven Years Old & Weigh'd* 19 *Score* 12½ *lb pr Quarter.* W. 24; H. 18$\frac{15}{16}$; Sub. 17$\frac{15}{16}$.

159. WILLIAM HOLME.

H.L., sitting, directed and facing slightly to left, looking to front, white cravat, dark coat buttoned. H. 14; Sub. 12$\frac{1}{8}$; W. 9$\frac{7}{8}$.

160. HOP PICKERS. R. Westall.

Open landscape. Young girl, mob cap, fichu, seated with hop pole resting on her knees. Youth reclines at her side speaking happily, she listens pleased. Behind them boy carries hop staff on left shoulder. To left, three children grouped round basket. Behind, thatched cottage. To right, cottage buried in trees and church spire may be seen. Also man approaching bearing hops. Under, *Painted by R. Westall. Engraved by W. Ward. Hop Pickers. London Published November 12th* 1791 *by E. M. Diemar No* 114 *Strand.* W. 15$\frac{7}{16}$; H. 12$\frac{3}{4}$; Sub. 11$\frac{3}{16}$.

I. As described. Title in open letters.

II. Under, *E. M. Diemar Excudt Painted by R. Westall. Engraved by W. Ward.*

HOP PICKERS.

See the peasants round each Pole, With rosy health & guiltless Soul,
The leafy Hops that grace the soil; Let mutual love now crown our toil.

Published Feby 1st 1792 by E. M. Diemar No 114 Strand London.

161. PHEBE HOPPNER (The Salad Girl).

HOPPNER.

H.L., in square border, directed and facing slightly to left, looking to front, cap, loose kerchief, cloak, hands holding basket of salad. Under, *Painted by J Hoppner Engraved by W Ward Sallad Girl. London publish'd Feby 10th 1783 by J. R Smith No 83 Oxford Street.* H. $14\frac{7}{8}$; Sub. $9\frac{3}{4}$; W. 11; Sub. $8\frac{1}{8}$.

I. Inscription in open letters.
II. As described.
III. Title altered to "Salad Girl."

The painter's wife, to whom he was married in 1782. She was the youngest daughter of Mrs. Patience Wright, an American lady, "celebrated for her portraits modelled in wax, for her social qualities, and her patriotic ardour."

162. ALEXANDER HUNTER. J. R. SMITH.

To knees, looking to front, sitting in an armchair, holding a snuff-box in left hand, and a pinch of snuff between thumb and finger of right hand. A pillar in background to right. Under, in scratched lettering, *Painted by I R Smith & Engraved by Willm Ward. London: Pub Sepr 10, 1806 by I. R. Smith No 33 Newman Street & by R. Ackermann, 101 Strand Proof 1st 50.* H. $20\frac{1}{2}$; Sub. $18\frac{1}{8}$; W. $14\frac{1}{8}$.

Born at Edinburgh in 1729, the eldest son of a well-to-do druggist. Graduated M.D. at Edinburgh in 1753; studied also

at London, Paris, and Rouen. Commenced practice at York in 1763. Took much interest in rural economy; wrote and edited books on the subject. Died 17th May 1809, and was buried in the church of St. Michael le Belfry at York.

163. HUNTERS AT GRASS. R. MARSHALL.

Open landscape. Two horses in a field, being teased by a dog. Centre background sheds. To left trees. Under, *R Marshall Pinxt Willm Ward sculpt Engraver extraordinary to their R. H. the Prince Regent & Duke of York Hunters at Grass: the Property of John Mickle-thwait, Esqr to whom this plate is dedicated by his most obedient humble servant W. D. Jones.* Sub. W. $23\frac{1}{4}$; H. $20\frac{3}{4}$ (about).

164. THE HUSBAND'S RETURN. STOTHARD.

Exterior of a cottage. A man wearing a frock dress, short coat, buckled shoes, and leading a little boy by the hand, stoops to kiss his wife, who puts her arms around his neck. A girl clings to her father's right arm. A young woman approaches from the cottage carrying an infant in



N° 162

II. Under, *E. M. Diemar Excudt Painted by R. Westall. Engraved by W. Ward.*

HOP PICKERS.

See the peasants round each Pole, With rosy health & guiltless Soul,
The leafy Hops that grace the soil; Let mutual love now crown our toil.

Published Feby 1st 1792 by E. M. Diemar No 114 Strand London.

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HOPPNER.

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I. Inscription in open letters.
II. As described.
III. Title altered to "Salad Girl."



2. 3 1901
~~No 479~~
165.

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Proof before letters.

165. INDUSTRIOUS COTTAGERS. J. WARD.

Humble interior. To left, young woman, curls, banded hair, fichu and large apron, sits at wheel spinning, shafts of light playing on thread. Large pot hangs in chimney, round which three children are grouped. To right a smaller room, six women and girls at work lace-making on pillows. Under, *Painted by J. Ward, Painter & Engraver to H R H the Prince of Wales. Engraved by W. Ward. Industrious Cottagers. Les Habitantes industrieuses de la Chaumiere. Pub. March* 2, 1801, *by Messrs Wards & Co No* 6, *Newman Street. London.* W. $23\frac{3}{4}$; H. $18\frac{3}{16}$; Sub. $17\frac{7}{8}$.

I. Title in open letters.
II. As described.

166. INDUSTRY AND ECONOMY. SINGLETON.

Bell wharf. To left a man, hat with buckle, cravat, long coat, knee-breeches, pointed shoes, leans on a wooden packing-case writing a document, turns his head to right towards a boy, light coat and trousers, knotted scarf, hat held in left hand; man, back turned, mounts stone steps from river rolling a barrel; another figure rowing boat alongside, looks up talking to him; behind, a pedlar carrying a bale of merchandise; to left at back young woman with baby at window; to left, foreground, little boy on back of dog, hat on ground. Under, *H. Singleton pinxt W Ward sculpt London, Publish'd April* 9 1794, *by T. Simpson, St Pauls Churchyard. Industry and Oeconomy. And by Darling & Thompson Great Newport Street.*

These are the cares that give a zest to life,
Source of no social, no domestic strife;
Hence health and competence,—the vigorous mind
To frankness and to probity inclin'd,

The fair perspective opening on the view,
An offspring dutious and a consort true,
A long career of honor clos'd with ease,
Who would not purchase by such cares as these.

Sub. H. $23\frac{1}{8}$; W. $18\frac{13}{16}$.

I. Title in open letters.
II. As described.

MISS INGRAM.

See "Ariadne," No. 13.

167. INNOCENCE ALARMED. G. MORLAND.

Interior of cottage. A sportsman, just ready to start, holding a gun in his hands, waits a moment while a buxom woman pours liquor out of a bottle into a glass. A little girl, alarmed at the weapon, clings to her mother's apron.

To left, a young woman is about to kindle a fire. Two dogs are near the man, and his horse's head can be seen through open door. Sub. W. $23\frac{3}{8}$; H. $17\frac{1}{4}$.

The picture was also mezzotinted by John Rubens Smith, and published by H. Macklin, 1st January 1803.

168. INSIDE OF A COUNTRY ALEHOUSE. G. Morland.

Interior of an inn. Man, great-coat, hat, and carrying driving-whip, holds up rabbit in left hand, at which another man, seated at table, looks. Dogs at his feet. Behind, young girl with mug of foaming ale. Open door; three-legged stool. To right, near fireplace, countryman; little girl between his knees, spade at side. Open casement behind him. Under, *Painted by G. Morland. Engraved by W. Ward. Inside of a Country Alehouse. Publish'd March* 1. 1797, *by W. Ward, Delancey Place, Hampstead Road.* W. $23\frac{11}{16}$; H. $18\frac{15}{16}$; Sub. $17\frac{15}{16}$.

I. As described.

II. Publication line altered to, *Published May* 6, 1800, *by Messrs Wards & Co No* 6, *Newman Street, London.*

169. JACK IN THE BILBOES. G. Morland.

Open seascape. In a small boat a man stands, hands clasped in distress; another man, ankle deep in water, long hair, cudgel under left arm, seizes him by the waistcoat, while a fellow, close cap, full knee breeches, buckled shoes, stick under right arm, pulls the boat to shore by a chain. A ruffianly-looking person scowls and raises right arm, as though to strike man arrested. In the end of boat a young man and maid are seated; he encircles her with his arm protectingly. Behind, quay, sheds, ships. To right, clouds. Under, *Painted by G Morland Engrav'd by W. Ward Plate* 2. *Jack in the Bilboes From Mr. Dibdin's celebrated Song, call'd My Poll & my partner Joe.*

Till woe is me so lubberly,
The press gang came and pressed me.

Pub. as the Act directs Sept. 19, 1790 *by P. Cornman Great Newport Street.* W. $17\frac{11}{16}$; H. $14\frac{13}{16}$; Sub. $13\frac{7}{8}$.

I. Title in open letters.
II. As described.

170. DANIEL JARVIS. Jackson.

W.L., standing, directed slightly to left, looking to front; dark dress; right hand holding paper lettered, *New Pier Margate*, 1809; left hand on arm of chair to right; table to left, on which lie plans, and beside it a portfolio. H. $25\frac{3}{4}$; W. $15\frac{3}{4}$.

A surgeon in practice at Margate. Died there 18th March 1833, aged 66.

171. JOANNA. R. Westall.

Philip the Fair, King of Castile, court dress, sword at side, lies dead on bed; heavy curtains. Joanna, seated on floor, hair plaited, falling on left shoulder, hands lightly crossed on her knees, cloak, contemplates corpse. Under, *Painted by R. Westall R.A. Engraved by W. Ward. Joanna the Mother of the Emperor Charles the Vth watching the body of her husband. Joanne la Mere de L'Empereur Charles cinq. qui veille le corps de son Mari London: Pubd Octr* 3. 1801, *by Messrs Wards & Co No* 6, *Newman Street.* W. $23\frac{3}{4}$; H. $18\frac{3}{4}$; Sub. $17\frac{3}{4}$.

I. Before any inscription.
II. Title in open letters.
III. As described.

172. JOHN HENRY JOHNSTONE. Shee.

H.L., in square border, directed towards front, facing and looking towards right; frilled cravat, own hair, coat with edging and corded epaulettes. Under, *Painted by M. A. Shee Esqr R.A. Engraved by Wm Ward. Mr Johnstone As Sir Callaghan in Love Ala Mode. Published Septr* 26 1803 *by Messrs Wards & Co No* 6 *Newman Street London.* H. 15; Sub. $10\frac{1}{8}$; W. 11; Sub. $8\frac{1}{8}$.

I. Before any inscription.
II. As described.
III. Under address, *Republished by John P. Thompson Gt Newport Street.*
IV. Modern.

Probably born 1st August 1749 in the horse-barracks in Kilkenny, where his father, a quartermaster in a dragoon regiment, was then quartered. Joined a cavalry regiment. Became known as the possessor of a sweet tenor voice, and on his discharge accepted an engagement about 1773 at the Smock Alley Theatre in Dublin. In 1783 he migrated to London. When his singing voice began to fail, he represented Irish characters with equal success, and soon became known as "Irish Johnstone" from his superiority to all his contemporaries in Irish parts. He bade farewell to the stage in 1820, and died at his house in Tavistock Row, Covent Garden, 26th December 1828, leaving the bulk of his property (£12,000) in trust to the children of his daughter, Mrs. Wallack.

JULIET.

See "Mrs. Pope," No. 224.

173. JUPITER. S. Gilpin.

Fine horse, directed and looking to right at another horse putting head over fence in adjacent field. Distant hills. Under, *Painted by S. Gilpin. Engraved by W. Ward Jupiter, The Property of Col: Thornton, London, Pub: by G. Garrard, at Mr Gilpins Knightsbridge A Chesnut Horse got by Eclipse, Dam by Tartar, Gran Dam by Mogul Sweepstakes &c, in* 1777, *He won* 1000. *Pd at Lewis* 200 *Pd at Abingdon, &* 1000 *Pd at Newmarket, & in* 1778, 240 *at Newmarket.* W. $19\frac{15}{16}$; H. $15\frac{7}{8}$; Sub. W. $19\frac{5}{16}$; H. $14\frac{3}{8}$.

174. JUPITER AND ANTIOPE. Ricci.

Antiope discovered by Jupiter reposing with Cupid nestled sleeping at her feet; she raises herself on her right arm, while with the left she feigns to stay the advances of

the god. Distant view of wooded landscape and castle. Under, *Painted by Sebastian Ricci Engraved by W Ward Jupiter & Antiope Published March* 21. 1812, *by W. Ward*, 24, *Buckingham Place Fitzroy Square.* W. $11\frac{3}{16}$; H. $8\frac{9}{16}$; Sub. W. $9\frac{5}{8}$; H. $6\frac{3}{8}$.

JUVENILE AMUSEMENT.

See "Miss Bowles," No. 35.

175. JUVENILE EMPLOYMENT. Rising.

W.L., a young girl, sitting, holding book in her lap, basket beside her to right, lamb behind, to left another lamb, landscape in distance. Under, *Painted by J Rising. Engraved by W Ward. Juvenile Employment. Publish'd May* 1*st* 1798 *by W Ward Delancey Place, Camden Town.* H. 15; Sub. $14\frac{3}{8}$; W. 11.

I. Before inscription.
II. As described. Title in cursive letters.

176. JUVENILE NAVIGATORS. G. Morland.

Five girls and two boys are playing at water's edge, under fine spreading tree. One approaches with bellows to blow the little skiff, the other boy stands, with crossed arms and a cudgel, close to the tree trunk. To right, old house, stone porch with date 1690. Under, *Painted by G. Moreland. Engrav'd by W. Ward. Juvenile Navigators. London Publish'd Octr* 28, 1789 *by J. R. Smith, No* 31 *King Street, Covent Garden.* W. $21\frac{5}{8}$; H. $17\frac{3}{4}$; Sub. $17\frac{3}{16}$.

I. Title in etched letters.
II. As described.

177. SIR RICHARD GOODWIN KEATS. Jackson.

H.L., in oval frame, directed and looking towards left, uniform, sash, ribbon, star. Under, *Painted by J Jackson*

XXII

LORD CHESTERFIELD ON HIS FAVOURITE PONY



Esqr R A Engraved by W. Ward A.R.A. Engraver to his Majesty & to H R H the Duke of York Admiral Sir Richard Goodwin Keats G C B Governor of the Royal Hospital Greenwich Published June 25th 1825 *by Wm Ward* 12 *Mornington Place Hampstead Road.* H. 14; Sub. 9¾; W. 9⅞; Sub. 8.

I. Before any inscription, touched.

II. As described.

III. Address erased; instead, *London Published by W Sams Book & Printseller to the Royal Family opposite St James's Palace, August 1st* 1825.

Born at Chalton, Hants, 16th January 1757. Elder son of Richard Keats, curate of Chalton, afterwards headmaster of Blundell's School, Tiverton, and rector of Bideford. Entered the navy in 1770, and saw much active service. Rear-admiral, 1807; made K.B. for his seizure of Danish ships containing Spanish soldiers, 12th July 1809; vice-admiral, 1811; was governor of Newfoundland, 1813-15, and of Greenwich Hospital, 1821; admiral, 1825. Died 5th April 1834.

178. WALTER BLAKE KIRWAN. Hamilton.

W.L., the lower part of figure concealed by pulpit on dais raised by two steps, on which groups of poor children sit or crouch, directed and looking to right, bands, black gown, hands extended towards congregation sitting under pillars to right, charity girls behind to left. Under, *Painted by Hugh Hamilton. Engraved by Willm Ward Engraver to his R.H. the Duke of York. To His Excellency Philip Earl of Hardwicke, Knight of the Most Noble Order of the Garter, Lord Lieutenant General & General Governor of Ireland, the distinguished friend of the Country over which he precides, & the zealous patron of all its charitable Institutions. This Plate is most respectfully inscribed by the Governors and Guardians of the female Orphan House. Published Jany 1st* 1806 *by Wm Allen Dublin and Colnaghi & Co Cockspur Street London.* W. 26⅞; H. 23⅞; Sub. 23¼.

I. Before any inscription.

II. Inscription in open letters. Some prints in this

state have pasted over former lettering a slip inscribed, *The Governors and Guardians of the Female Orphan House, Dublin, intended by this print to express to the Revd Walter Blake Kirwan, Dean of Killala, their most grateful sense of the benefits derived from his unexampled labours, as a Preacher to the public charities of the City of Dublin in general, & to the Institution over which they preside in particular. What was meant to be a mark of sincere respect to the Living, they now publish as a just tribute to the memory of the Dead.*

Born at Gortha, co. Galway, in 1754. Educated at the Jesuit College at St. Omer. Took orders and became Professor of Natural and Moral Philosophy at the University of Louvain. In 1787 he left the Roman Catholic Church and preached on 24th June of that year to a Protestant congregation in St. Peter's Church, Dublin. His pulpit oratory was singularly powerful. "The churches in which he preached had to be defended against the pressure of the crowds by guards and palisades. It was not uncommon for collections amounting to £1000 or £1200 to be taken up on such occasions, jewellery and gold watches being frequently laid upon the plates." Appointed prebendary of Howth, and incumbent of St. Nicholas Without, Dublin, 1789; dean of Killala, 1800. Died at his house, Mount Pleasant, near Dublin, 27th October 1805.

179. THE KITE ENTANGLED. G. Morland.

Field, with stile on right. In top branches of a fine oak a kite is tangled. A boy stands below trying to reach the toy with a branch which he holds in right hand. Another boy climbs the tree, legs round the trunk; a third sits on the ground, with the string passed through his fingers. A smaller boy clasps his hands and looks up in distress. To left a dog. Under, *Painted by G, Morland Engrav'd by W. Ward. The Kite Entangled, London Publish'd June 19th 1790 by J, R, Smith, King Street, Covent Garden.* Sub. H. 20; W. $15\frac{13}{16}$.

I. Title in open letters.
II. As described.

180. THE LAST LITTER. G. Morland.

Exterior of old barn. Sow feeding from trough ; three young ones near. Man standing, basket in his hands, looking down at little girl with pinafore full of green meat. To right, a draw-well. Under, *Painted by G. Morland. Engraved by W. Ward. The Last Litter. London: Pubd March* 20. 1800, *by J. L. Cartwright, N.* 3, *Barton Street, Westminster.* W. $23\frac{3}{4}$; H. 19 ; Sub. 18.

I. Title in open letters.

II. As described.

III. Publication line altered to, *London: Pubd Jany* 1. 1803 *by H. Macklin Fleet Street.*

181. MRS. PETER LA TOUCHE. A. E. Chalon.

W.L., directed facing right, slightly turned to front. Parted hair, frilled head-dress fastened under chin ; lace mantilla falling from head over shoulders. Velvet gown. Hands lightly clasped, ring on third finger of left hand. Proof at the British Museum has under in pencil, "A. E. Chalon R.A. Mrs. Peter Latouche. Proof W. Ward." H. $21\frac{7}{8}$; W. $15\frac{5}{8}$; Sub. H. $19\frac{1}{8}$; W. $13\frac{1}{4}$.

Wife of Peter La Touche of Bellevue, co. Wicklow.

182. THE LAUGHING BOY. Murillo.

Short H.L., directed to right. Spanish gamin, grinning, right shoulder bare, hands crossed on window-sill. Under, *Painted by Murillo Engrav'd on Steel by W Ward A R A The Laughing Boy the picture in the possession of M M Zachary Esqr Gems of Art Plate* 23 *Published March* 1. 1825 *by W B Cooke* 9 *Soho Square.* H. $9\frac{6}{16}$; W. $7\frac{1}{16}$; Sub. H. $7\frac{11}{16}$.

I. Proof before all letters.

II. As described.

THOMAS WILLIAM, EARL OF LEICESTER.

See "Thomas William Coke," No. 67.

183. LINCOLNSHIRE HEIFER. WEAVER.

Open landscape. Animal directed to left, eye turned to front. To left, in field, sheep, village beyond. Under, *Painted by Thos Weaver. Engraved by Wm Ward Engraver to their R.H. the Prince Regent & the Duke of York The Unrivalled Lincolnshire Heifer, Fed by Thos Willoughby, of Orby, near Burgh; and now his Property. To Genl Manners, M.P. & & & this Plate is respectfully Inscribed by his most obliged obedient Servant, Thos Willoughby. Pubd June* 12 1813 *by Thos Willoughby, Orby, near Burgh, Lincolnshire.* Sub. W. $23\frac{1}{4}$; H. $18\frac{1}{4}$; Sub. $16\frac{1}{2}$.

In centre of inscription is coat of arms, with a scroll beneath with *Pour y parvenir* on it.

184. JOHN LISTON. JACKSON.

Short H.L., directed to front, looking rather towards right, high collar, stock, and coat buttoned up, a monocle dangling from ribbon round neck. Under, *Painted by J. Jackson Esqr R.A. Engraved by Wm Ward, A.R.A. Engraver to His Majesty & to H.R.H. the Duke of York. Mr Liston. London: Pub. Jan.* 1. 1821, *by Colnaghi & Co* 23 *Cockspur Street, Charing Crofs.* H. $13\frac{7}{8}$; Sub. $11\frac{7}{8}$; W. $9\frac{7}{8}$; Sub. $9\frac{3}{4}$.

I. Proof before all letters; "*finished*" written in by the engraver.

II. As described.

Born in or about 1776 in the parish of St. Anne, Soho. Famous comic actor. Played at Haymarket Theatre, London, 1805; at Covent Garden 1808-22; at Drury Lane 1823, and subsequently at the Olympic. Retired from the stage 1837. Died at his house facing Hyde Park Corner 22nd March 1846; buried at Kensal Green; left £40,000.

185. CLAUDE LORRAIN. JACKSON.

Head and shoulders in an oval, directed towards right, facing towards front, thick curling hair, moustache and nether fringe, loose dress. Under, in cursive lettering, *Claude Lorraine Drawn by J Jackson R A from an Original in the poſseſsion of The Earl of Mulgrave Engraved by W Ward A.R.A. Published by W B Cooke* 9 *Soho Square Septr* 1 1825. H. $5\frac{1}{2}$; Sub. $5\frac{1}{8}$; O.D.H. $3\frac{1}{2}$; W. $2\frac{3}{4}$.

I. Before inscription.

II. As described.

III. In skeleton lettering: *Engraved by W. Ward A.R.A. Claude Lorraine. Drawn by J Jackson R.A from an original in the possession of The Earl of Mulgrave. London Published Septr* 1, 1825 *by W. B. Cooke of Soho Square.*

Claude Gellée, commonly called Claude de Lorrain, the celebrated French landscape painter and etcher, was the third son of Jean Gellée and Anne Pedose, and was born in 1600 at Chamagne, a village on the Moselle in the Vosges country, then in the ancient province of Lorraine. Died at Rome 23rd November 1682.

186. LOUISA. W. WARD.

(Stipple.)

H.L., seated, directed and looking to left, large hat with flounce round brim, tied under chin, broad end of ribbon hanging to right of hat. Under, *Drawn & Engraved by W. Ward Louisa. Charming all, unconscious of her Charms. London publish'd Jany* 5 = 1786 : *by J. R Smith No* 83 = *Oxford Street.* H. 10; W. $7\frac{7}{8}$; O.D.H. $8\frac{1}{8}$; O.D.W. $6\frac{15}{16}$.

I. As described.

II. Publication line altered to, *London Published March* 30, 1802 *by Jno Harris No* 3 *Sweetings Alley, Cornhill, &* 8 *Old Broad Street.*

187. WILLIAM LOVEGROVE. Bird.

W.L., standing, directed towards front, facing and looking towards right, right hand flourishing sword, left hand extended, table with fruit in background to right. Under, *Portrait of the Late Mr Lovegrove of Drury Lane Theatre, In the Character of Storm, in Ella Rosenberg Painted by E Bird, R.A. and engraved by W. Ward A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York. Pub Jany* 1 1817 *by Messrs Colnaghi & Co Cockspur Street.* H. 17; Sub. 15; W. 11¾.

I. Inscription in open letters.
II. As described.

Born at Shoreham, Sussex, 13th January 1778, the son of a plumber. Acted in the provinces until October 1810, when he appeared at the Lyceum, London, the temporary home of the Drury Lane company. He remained with the company until his retirement in 1815. Died at Weston, near Bath, 25th June 1816. Mathews speaks of him as "an admirable actor, quite in the style of the old school."

188. THE LOVE-SICK MAID. Opie.

Young girl reclines listlessly in chair, supported by old lady, who bends anxiously over her. To right, doctor, large cloak, holds girl's right hand feeling pulse; his expression is one of perplexity. Behind, to right, voluminously draped curtain, in which lurks a cupid, two darts in his hands; he touches tip of one of them with left forefinger. Under, *Painted by J. Opie R.A. Engraved by Wm Ward The love sick maid, or the Doctor puzzled. La Fille malade d'amour, ou le Medecin embarassé.* "*She never told her love*" "*Elle ne parloit jamais de son amour.*" H. 26. W. 19¼.

Occasionally catalogued as "The Puzzled Physician."

189. LUCY OF LEINSTER. W. WARD.

(Stipple.)

T.Q.L., oval in square; seated, directed to front, facing to right, eyes turned to front; large hat voluminously trimmed with muslin, fastened with bows, tied with narrow ribbon under chin, dark curls, simple white gown, ribbon round waist, gloves, dark cross-over fallen from her shoulders; she leans against a green bank, her cheek lightly supported by her left hand; the right lies in her lap; tree as background, and to left open landscape suggested. Under, *Lucy of Leinster*

In Leinster fam'd for lasses fair,
Young Lucy was the grace,
Nor ee'r did Liffy's limpid stream
Reflect so fair a face.

H. $10\frac{13}{16}$; W. $8\frac{1}{2}$; O.D.H. 8; O.D.W. $6\frac{11}{16}$.

190. SIR JAMES McGRIGOR. JACKSON.

Nearly W.L., sitting, directed, facing, and looking towards left, dark dress, star and medal, right hand holding paper on lap, left arm across back of chair, desk with papers, ink and books to left. Under, *Painted by J. Jackson Esqr R. A. Engraved by W. Ward A. R. A. Engraver to His Majesty & to H. R. H the Duke of York. Sir James McGrigor, Kt. M.D. F.R.S. K.C.T.S. Director General of the Medical Department of the Army. From a Portrait presented to his Family by the Medical Officers of the Army.* H. 18; Sub. 15; W. $11\frac{7}{8}$.

I. Before any inscription.
II. As described.

Born at Cromdale, Inverness-shire, 9th April 1771, the eldest son of Colquhoun McGrigor, an Aberdeen merchant. Studied medicine at Aberdeen and Edinburgh Universities (M.D. Marischal College, Aberdeen, 1804); saw much service as an army surgeon in Flanders, West Indies, and India; Inspector-

General of Hospitals, 1809; Chief of the Medical Staff of Wellington's army in the Peninsula, 1811. Knighted, 1814; Director-General of the Army Medical Department, 1815-51. Created a baronet, 1830, and K.C.B. 1850. Died in London 2nd April 1858.

191. SIR RICHARD MacGWIRE. Barralet.

Seven men in a boat at sea extricating another man from the water, who is grasping the handle of a boat-hook with both hands; to right three gentlemen standing up in another boat, a balloon drifting away in the distance. Under, *J. J. Barralet ad vivum delint. W. Ward sculpt. The Preservation of Sir Richard MacGwire, Who fell into the Sea (by the descent of a Balloon) off the Coast of Ireland, on the 12th of May 1785. Published as the Act directs June 4th 1787, by Thos Milton No 40 Great Queen Street Lincolns Inn Fields London, and by J James Barralet in Dublin.* W. $23\frac{7}{8}$; H. $19\frac{5}{8}$; Sub. 18.

As a reward for keeping afloat until a rescue could be effected this young gentleman received from the Duke of Rutland, then Lord-Lieutenant of Ireland, the honour of knighthood and a captain's commission in the army. The three gentlemen standing up in the second boat are Lord Henry Fitzgerald, in centre, Mr. Oliver, and Mr. Thornton, to the extreme right.

192. JAMES, EARL OF MALMESBURY. Lawrence.

T.Q.L., sitting, directed and looking to front, peer's robes and collar, right hand on side of chair, left hand on table to right, on which lie inkstand and papers. Under, *Painted by Thomas Lawrence Esqr R. A. Principal Painter in Ordinary to his Majesty. Engraved by William Ward Engraver to His R. H. the Duke of York. James Earl of Malmesbury, Knight of the Bath, One of His Majesty's most Honourable Privy Council &c. &c. &c. Published May 1st 1807, by the Engraver No 24 Buckingham Place, Fitzroy Square.* H. 20; Sub. $17\frac{3}{4}$; W. $13\frac{7}{8}$.

I. Before any inscription.
II. Inscription in open letters.
III. As described.

Born 9th April 1746 in the Close at Salisbury. His father, James Harris, was one of the Lords of the Treasury, 1763-65. M.P. for Christchurch, 1770-74 and 1784-88. For his eminent diplomatic services he was made K.B. December 1778; created Baron Malmesbury, 19th September 1788, and Earl of Malmesbury, 29th December 1800. Died in Hill Street, Berkeley Square, 21st November 1820; buried in Salisbury Cathedral.

193. MARY'S DREAM. Wheatley.

Interior of a bedroom. A beautiful young woman, wearing a cap and long curls, her right breast bare, lies in a curtained bed; she raises herself on her right elbow and lifts her left arm wonderingly at the apparition of her lover, young Sandy, who stands with drooped head, looking at her, his hands thrown up in an action expressive of distress. At the bedside is a chair, with a candlestick upon it, some garments are on the floor, and to left is a window through which can be seen a subtly suggested landscape. Under, *Painted by F. Wheatly R. A. Engraved by W. Ward. Mary's Dream.*

She from her Pillow gently raised And saw young Sandy shiv'ring stand,
Her head to ask who there might be, With pallid Cheek and hollow Eye.

London Pub. June 1, 1802 *by R. Ackermann, at his Repository of Arts, No* 101, *Strand.* Sub. W. 21½; H. 17¾.

194. MARY QUEEN OF SCOTS. Fulton.

Interior of prison cell. The queen is seated in large chair, close to a table improvised as an altar. She is looking with tearful eyes at a crucifix, hanging on the wall; underneath it is an open Bible. Under, *Fulton Pinxt Ward sculpt Mary Queen of Scotts, Under Confinement*

Surrounded with temptations on a throne
Flatter'd by Vanity, by fools carest,
For all those errors to which Youth is prone
More than were natives of this fluttering breast.

May the atonement of this awfull hour
Saviour of all, thy justice satisfy!
Nor in the fullness of insulted power,
Look on the foes of such a wretch as I!

London, Pubd Jany 1-1793 *by T. Simpson St Pauls Church Yard.* H. $19\frac{15}{16}$; W. $13\frac{7}{8}$; Sub. H. $17\frac{3}{4}$.

195. MATCH FOR ONE THOUSAND GUINEAS.

B. MARSHALL.

Racecourse. Two horses nearing the winning post. Umpire in box, eager spectators. Under, *Painted by Mr. B. Marshall Newmarket Engraved by Wm Ward A.R.A Engraver to their R. H. the Prince Regent & the Duke of York. Match for One Thousand Guineas!!! Honble R. Neville's Horse Sir Joshua beating Mr Houldsworth's Horse Filho da Puta, over the Rowley Mile, Newmarket Course, on Monday, April* 15, 1816 *Sir Joshua rode by W. Arnold carrying* 8 *st.* 2 *lb. Filho da Puta by T. Goodison, carrying* 8 *st.* 9 *lb. Respectfully dedicated to the Gentlemen of the Turf by their Obedient Servt S. Knight. London Published as the Act directs by S. Knight,* 3, *Sweetings Alley, Cornhill,* 1*st June,* 1818 *Proof.* W. $23\frac{1}{2}$; H. $20\frac{3}{4}$; Sub. $18\frac{3}{4}$.

Title in open letters.

196. SIR THOMAS THEOPHILUS METCALFE.

HOPPNER.

H.L., sitting directed and facing towards left, looking to front, white cravat, dark coat buttoned, curtain in background. Under, *Painted by J Hoppner Esqr R.A. Engraved by Wm Ward, Mezzotinto Engraver to His Royal Highness the Duke of York. Sir Theophilus Metcalfe, Bart. M. P. Published Octr* 31, 1804 *by Wm Ward,* 24

XXIII

ARABIAN MARE AND FOAL



Buckingham Place, Fitzroy Square. H. 15; Sub. 13; W. 11.

I. Before any inscription.
II. Inscription in open letters.
III. As described.

Born 8th January 1745, son of Thomas Metcalfe, an officer in the army. After attaining the rank of Major in the Bengal army, he became a Director of the East India Company. M.P. for Abingdon, 1796-1807. Created a baronet 21st December 1802. Died in Portland Place, 17th November 1813.

197. ELIZABETH, COUNTESS OF MEXBOROUGH. HOPPNER.

T.Q.L., in circle, sitting, directed towards front, facing and looking towards right, hat and feathers, hair in full long curls, right elbow on table to left, hands clasped, fluted pillar and curtain in background, trees in distance to right. Under, *Painted by J. Hoppner. Engrav'd by W. Ward. Elizabeth Countess of Mexborough. London Publish'd 11th Decr 1784 by J. R. Smith No 83 Oxford Street.* H. 15¾; W. 13¾; D. 12.

I. Before day of month was inserted.
II. As described.
III. Plate cut to H. 14, W. 9⅜, circular portions of subject scraped away, forming an upright H. 9¾, W. 8, with border round, inscription erased, instead, *Painted by J. Hoppner. Engraved by W. Ward. Eth Couns of Mexborough. London publish'd may 7th 1785 by J. R. Smith No 83 Oxford Street.*
IV. Retouched, address erased; instead, *A Paris chez Pavard Rue St. Jacques No 240.*

Born 25th April 1762, only daughter of Henry Stephenson, of East Burnham, Bucks, and of Cox Lodge, near Newcastle-on-Tyne. Married 30th September 1782 at St. George's, Hanover Square, John Savile, second Earl of Mexborough. Died in Piccadilly, 7th June 1821; buried in Westminster Abbey.

198. LOUISA MILDMAY.

(Stipple.)

T.Q.L., seated, directed slightly to right, head turned to, and looking to front. Large hat tied under chin, curls falling on each shoulder, dark shawl round shoulders, light gown, gloves. Under, *Louisa Mildmay The delicious Sensibility that swam in her charming black eyes, gave her, an air which render'd her wholly irresistible. Kelly Pubd June* 1787 *by Prattent Engraver & Printseller,* 46 *Cloth Fair West Smithfield & Whitaker* 12 *New Street Covent Garden London.* O.D.H. $9\frac{1}{16}$; O.D.W. $7\frac{9}{16}$.

I. Title in open letters.
II. As described.

199. CHARLES WILLIAM, LORD MILTON.

J. R. Smith.

W.L., sitting, directed, facing, and looking towards right; frill, hands on paper in lap, portfolio and roll on floor to left, curtain in background; to right, table on which lie books and pedigree; landscape in distance. Under, *Painted by I. R. Smith and Published by him at* 33 *Newman Street June* 1, 1808. *Engraved by Wm Ward, Engraver to His Royal Highness the Duke of York. To the Friends of the Election of Lord Viscount Milton for the County of York, This Portrait of his Lordship is respectfully Dedicated by their Obedt Hble Servant J. R. Smith.* H. $25\frac{3}{4}$; Sub. $24\frac{3}{4}$; W. $17\frac{3}{4}$.

Born 4th May 1786 in Grosvenor Square. Styled Viscount Milton until 1833, when he succeeded his father as fifth Earl Fitzwilliam in the peerage of Ireland and third in that of England. K.G. 1851. Died 4th October 1857 at Wentworth Woodhouse, just before a contemplated visit to his house from Queen Victoria.

200. THE MINSTREL. Opie.

(Stipple.)

A boy playing a flute. Circle on a 4to plate. Dated 1784.

MIRANDA.

See "Mrs. Michael Angelo Taylor," No. 289.

201. GEORGE MORLAND. Muller.

H.L., in square frame, grounded space outside, sitting, directed to left, facing towards and looking to front; white cravat, plain coat, right hand holding crayon and resting on sketch to left. Under, *Painted by Robt Muller Engraved by W Ward Mezzotinto Engraver to H R H the Duke of York. George Morland. Pub Jan* 1 1805 *by J Harris Gerrard Street, Soho.* H. 15; W. 11; I.B.H. 11; W. $8\frac{7}{8}$.

I. Before any inscription.
II. Inscription in open letters.
III. As described.

202. GEORGE MORLAND. Collins.

Full H.L., standing, directed towards right, looking to front; white cravat, dark coat buttoned at waist, striped vest; behind to left is a picture on easel. Under, *W. Collins Junr Pinxt W. Ward Sculpt Publish'd Feby* 14 1806, *by W. Collins* 118 *Gret Portland Strt G. Morland.*

Pure Nature's darling Son,
of Arts the pride,
Thy Works the test of ages
shall abide.

H. $6\frac{5}{8}$; Sub. $5\frac{1}{8}$; W. $3\frac{7}{8}$.

Probably intended for insertion in the "genuine Biographical Sketch" of Morland interwoven with *Memoirs of a Picture* (3 vols.

12mo, 1805), by William Collins, father of the painter of the portrait and future R.A.

203. MORNING, OR THOUGHTS ON AMUSEMENT FOR THE EVENING. W. WARD.

(Stipple.)

In an oval frame. T.Q.L., young lady seated directed to right, head slightly turned and looking to front; long curling hair, frilled cap trimmed with ribbon, arms resting on small round table, a paper held in both hands. Coffee-pot and cup upon a tray. To left a curtain. Under, *Morning, or thoughts on Amusement for the Evening. London Pubd Novr* 25, 1790 *by Molteno, Colnaghi, & Co No* 132 *Pall Mall.* O.D.H. $8\frac{1}{16}$; O.D.W. 7; H. 11; W. $7\frac{15}{16}$.

204. MORNING AFTER THE STORM. THE HUSBAND'S RETURN. BIGG.

Interior of a cottage. The husband stands directed to front, head turned to left, on either side of him his wife and son divesting him of wet garments; boy kneeling in front with big boot-jack; at the fire to right a boy and a girl warm clothes, dog lies near. To left a sleepy little girl keeps baby on table, in front of them two sheep, one lying down, feeding from dish. Through open casement sea and sky can be seen. Under, *Painted by W. R. Bigg, A.R.A. Published March* 1798, *by W. R. Bigg, Gate Street, Lincoln's Inn Fields, London. Engraved by W Ward Morning after The Storm. The Husband's Return.*

Safe from the horrors of the midnight Storm
To his fond Wife, and Children's joy return'd,
Their eager hands prepare the vestment warm,
For him whom all the live-long night they mourn'd.

Le Matin devenu Calme. Le Retour du Mari.

Le calme enfin succéde á l'affreuse tempête;
Sa Femme et ses Enfans á l'envi lui font fête;

Tous par de tendres soins témoignent leur amour,
Et leur cruel souci s'efface a son Retour.

W. $23\frac{3}{4}$; H. 19; Sub. 18.

I. Title in open letters.
II. As described.

205. THOMAS MORRISON.

Full H.L., sitting, directed towards left, facing and looking to front; plain coat, hands on lap holding snuff-box; pillar and curtain in background, trees in distance to left. H. 14; Sub. $10\frac{5}{8}$; W. 10; Sub. $8\frac{5}{8}$.

One of these names studied medicine at Edinburgh in 1784. On removing to London he became a member of the Royal College of Surgeons. In 1798 he was in practice at Chelsea, but by 1806 appears to have settled in Dublin, where he died in 1835.

206. THE MOUSE'S PETITION. J. WARD.

Interior of a dairy. A boy and two little girls are watching, with sympathy and interest, a mouse caught in a trap. To left, a pump, some pans, etc.; to right, through open door, can be seen a thatched cottage, before which a woman is milking a cow.

207. HENRY MOYES AND MR. NICOLL. J. R. SMITH.

T.Q.L., sitting, Moyes on left, directed and facing to front, spectacles, hands on lap; on right Nicoll in profile to left, reading from book held in right hand, left hand on lap. Under, *Painted by J. R. Smith. Engraved by Willm Ward Engraver to H. R. H. the Duke of York. Henry Moyes, M.D. and Mr. Nicoll. Published Decr* 1 1806, *by the Engraver* 24 *Buckingham Place, Fitzroy Square.* H. $19\frac{7}{8}$; Sub. $17\frac{7}{8}$; W. $13\frac{3}{4}$.

M.D., Edinburgh. Though blind he lectured with success. Nicoll was his assistant. He died at Doncaster, while preparing to give a course of lectures on natural philosophy, 11th December

1807, aged 57. J. R. Smith was buried near him in Doncaster churchyard. This portrait was among his last works.

208. ARTHUR MURPHY. DANCE.

Nearly W.L., sitting, directed slightly to left, facing and looking towards right, hair powdered, frill and ruffles, hands on open book on table to left. Under, *London Published Octr 5th* 1805, *by John P Thompson, Great Newport Street, Printseller to His Majesty & the Duke & Duchess of York. Nath Dance Esqr R.A. pinxt. W. Ward sculp Mezzotinto Engraver to His R. H. the Duke of York. Arthur Murphy Esqr. From an original Picture in the possession of Miss Thrales.* H. 20; Sub. 17¾; W. 13¾.

I. Before any inscription.
II. As described.

Born 27th December 1727 at Clomquin, Roscommon, the son of Richard Murphy, a Dublin merchant. Studied at the English College at St. Omer. Actor, dramatist, barrister, and miscellaneous writer. Appointed a Commissioner of Bankrupts, and granted a pension of £200 a year in 1803. Died 18th June 1805 at 14 Queen's Row, Knightsbridge; buried in Hammersmith Church.

209. THE MUSING CHARMER. W. WARD.
(Stipple.)

T.Q.L., in a circle, young lady standing, directed to left, large hat, feathers and buckle, long curls, velvet band round throat, plain fichu crossed, gloves, eyes drooped musingly, hands crossed. To right tree trunk, background open landscape, two trees to left. Under, *Designed & Engraved by W: Ward.* Open letters, *The Musing Charmer. O young Emma The theme of each Toast, and each Song, Whose heart fraught with innocence knew Now thoughtfully saunters along London Publish'd August 10th by W Dickinson Bond Street* (lettering partly illegible). H. 11; W. 9½; D. 8⅝.

THE NABOB.

See "Master Smith," No. 265.

210. JOHN NELSON. JACKSON.

H.L., directed and facing to left, looking to front; own hair, plain dark coat and waistcoat. Under, *Painted by J Jackson R. A. Engraved on Steel by W Ward A. R. A. Mr. John Nelson, Published for the Proprietor by the Engraver No* 24 *Winchester Row, Paddington.* H. 9; Sub. $3\frac{3}{8}$; W. $5\frac{7}{8}$; Sub. $2\frac{3}{4}$.

Born in October 1707 at Birstall, Yorkshire, and for many years followed his father's trade of stone-mason. During a visit to London in 1739 he was greatly impressed by the preaching of John Wesley, and eventually became the most successful of Wesley's evangelists, his influence over the poor and ignorant being very considerable. Died 18th July 1774.

211. GEORGE, LORD NUGENT. LAWRENCE.

W.L., standing, directed and facing towards front, looking towards right; black dress, cloak, right hand to breast, sea in distance to left. Under, *Painted by Sir Thomas Lawrence P.R.A. &c. &c. &c. Engraved by Wm Ward A R A Engraver to His Majesty & to H R H the Duke of York To the Electors of Aylesbury This Print of The Right Honble George Grenville Lord Nugent, Is with Permission respectfully dedicated by their obliged humble Servant Wm Ward. Published Augt* 28 1822 *by Wm Ward* 24 *Winchester Row Paddington.* H. $26\frac{1}{2}$; Sub. $25\frac{1}{4}$; W. $15\frac{3}{4}$.

I. Before any inscription.

II. As described, with *Proof* to left.

III. Address erased; instead, *Published Jany* 1823 *by J Dickinson,* 114 *New Bond Street,* to right, *Printed by McQueen & Co.*

Born 31st December 1789, second son of George, Marquis of Buckingham. Succeeded his mother as Baron Nugent of Carlanstown, co. Westmeath, 16th March 1812. Lord High Commissioner to the Ionian Islands, 1832-35. Died at Lillies, Bucks, 26th November 1850.

212. ARTHUR O'CONNOR. Dowling.

H.L., in square border, directed towards right, facing towards and looking to front, white cravat, coat buttoned. Under, *Painted by J. Dowling. Engraved by W. Ward. Arthur O'Connor Esqr Late Member in the Irish Parliament for the Borough of Phillipstown. London, Publish'd April* 18, 1798 *by J Dowling.* H. 15; Sub. 13; W. $11\frac{7}{8}$; I.B.H. $10\frac{1}{2}$; W. $8\frac{7}{8}$.

Born 4th July 1763 at Mitchelstown, co. Cork, the son of Roger Connor, a large landed proprietor. Sat in the Irish Parliament for Philipstown, 1791-95; joined the "United Irishmen" in 1796; imprisoned for six months on being convicted of seditious libel. Became subsequently chief editor of the *Press*, the organ of the United Irishmen. Arrested in England and again imprisoned, but having given the Government information of the nature and extent of the Irish conspiracy, was detained in Scotland from April 1799 until June 1803, when he was allowed to proceed to France. Appointed by Napoleon on 29th February 1804 a General of Division, but was never employed in active service. Became a naturalised Frenchman in 1818, and died at Bignon, where he had bought some property, on 25th April 1852.

213. GEORGE, EARL OF ONSLOW. Stewardson.

W.L., sitting, directed and facing nearly in profile to left, right hand holding letter, left eye-glasses, table to left, on which lie books, inkstand, papers, on one of which is inscribed the titles of the personage. Under, *Painted by T. Stewardson Portrait Painter to H.R.H. the Princess of Wales. Engraved by Wm Ward A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York. The Right Honorable George Earl of Onslow, 54 Years Lord Lieutenant and Custos Rotulorum of the County of Surrey. London Pub*

Augt 12 1814 *by Wm Ward* 24 *Buckingham Place, Fitzroy Square.* H. 25; Sub. 23; W. $15\frac{7}{8}$.

I. Before any inscription.
II. Inscription in open letters.
III. As described.

Born 13th September 1731, only son of the Right Hon. Arthur Onslow, Speaker of the House of Commons. Educated at Westminster School and at Peterhouse, Cambridge. Created Baron Cranley 20th May 1776, succeeded his cousin as Baron Onslow 8th October following. Created Earl Onslow 17th June 1801. Died at Clandon 17th May 1814.

214. ORVILLE. H. B. Chalon.

Open landscape. The horse stands to left, directed to right, eye turned to front, bridled; in front of him stands man, top hat, long coat, top-boots, holding its head up by reins. Another man, similarly dressed, stands close to the animal's neck attending to its coat. In foreground a heap of horse-cloths, saddle, bottle, and a bundle. To right wooden hut. Under, *Painted by H. B. Chalon Animal Painter to their R.H. the Prince of Wales & Duke & Duchess of York. London: Published March* 25 1809 *by Colnaghi & Co* 23 *Cockspur Street Charing Cross. Engraved by William Ward Engraver to their R.H. the Prince of Wales & Duke of York. Orville To His Royal Highness the Prince of Wales This Plate is most humbly dedicated by his Royal Highness's very grateful & devoted Servants Colnaghi & Co.* Sub. W. $21\frac{11}{16}$; H. $15\frac{15}{16}$.

215. OUTSIDE OF A COUNTRY ALEHOUSE. J. Ward.

Open landscape. To right, inn. Sign on pole, inscription: *Dealer in spirits and Tobacco London Porter J Ward* 1790. Woman leans against post, hand on child's shoulder. Man on bench. Master of hounds bends to take glass from boy. Behind him another huntsman, mounted, drinks from tankard. Hounds in different

attitudes, drinking from a pond, on leash, and resting. Under, *Painted by I. Ward. Engraved by W. Ward. Outside of a Country Alehouse. Publish'd March* 1 1791 *by W. Ward, Delancey Place, Hampstead Road.* W. $23\frac{3}{4}$; H. $18\frac{7}{8}$; Sub. $17\frac{7}{8}$.

I. As described. Title in open letters.
II. Letters filled.
III. Inscription altered to *Outside of a Country Alehouse, Painted by J. Ward. Engraved by W. Ward. Published May* 6, 1800 *by Messrs Wards & Co No* 6, *Newman Street, London.*

216. THE PARTING OF HECTOR AND ANDROMACHE. E. Smith.

Scene at the Scæan gate. Hector having placed his helmet on the ground, receives his son from the arms of Andromache. Attendant maidens behind her. To left massive marble pillar, sentinels grouped in background. Under, *The Parting of Hector and Andromache, at the Scæn Gate. Painted by Emma Smith Engraved by Wm Ward*

The glittering terrors from his brows unbound,
And placed the beaming helmet on the ground
Then kiss'd the child and lifting high in air
Thus to the Gods preferr'd a Fathers prayer.

Vide Homer's Iliad Book VI. Sub. W. 27; H. $21\frac{1}{4}$.

217. PATRIOT. Weaver.

Open landscape. Animal directed to left, eye turned to front. In foreground, to left, man sitting on log of wood, hat, long coat, stick between legs. Dog at his feet. Further back, portion of farmhouse; a man, a cart, and large tree. In distance, river, sailing ships, steamers, etc. Church tower and windmill can be seen; also cattle, grazing. Under, crest in centre, *Painted by Thomas Weaver. Engraved by Willm Ward Engraver Extraordinary to H.R.H. the Prince of Wales and the Duke of York Pub-*

XXIV

THE MOUSE'S PETITION

(*CAPTIVE*)



lished by Thos Weaver Shrewsbury Feby 14, 1810. *Portrait of the Short Horned Bull Patriot, Bred by Mr Geo. Coates. Now the property of John Loft, James Conington, Thos Marris & John Richardson Esqrs To the Right Honble Charles Lord Yarborough, Baron Yarborough of Yarborough in the County of Lincoln President of the Agricultural Society for the Division of Lindsey in the said County.* Sub. W. $23\frac{1}{2}$; H. 18; Sub. $16\frac{1}{2}$.

218. MR. PHILLIPS'S DOG FRIEND.

G. Morland.

Seascape. Fine collie, lying on shore, directed facing to left, right paw bent under. To right, rocks and boulders; on one in foreground, *G. Md.* Under, *Painted by G. Morland Engraved by Willm Ward, Engraver to H.R.H. the Duke of York. Mr Phillips's Dog Friend. Who rescued Him from the Sea in Portsmouth Harbour, October 4th* 1789. Sub. W. $16\frac{13}{16}$; H. $13\frac{3}{16}$.

219. WILLIAM FOSTER PIGOTT. Beechey.

H.L., directed slightly to left, facing towards and looking to front, frill, coat buttoned. Under, in open letters, *Painted by Sir Wm Beechey R.A. Portrait Painter to her late Majesty & to their R.Hs the Duke & Duchess of Gloucester. Engraved by Wm Ward A.R.A. Engraver to His Majesty & to H.R.H. the Duke of York. William Foster Pigott, D.D. F.A.S. Fellow of Eton College. proof.* H. 14; Sub. $12\frac{1}{8}$; W. 10.

There are two progress proofs in British Museum.

Rector of Mereworth, Kent, and Clewer, Bucks; Chaplain to the King 1793. Died at Mereworth 5th February 1827, aged 79.

220. COUNT PLATOFF. Phillips.

W.L., on horseback, directed towards left, facing and looking towards right, uniform, breast covered with decora-

tions ; to right attendant on horseback with drawn sword, to left in distance two lancers charging. Under, *Painted by T Phillips R.A. The Horses by J Ward R.A. Engraved by W Ward A.R.A. & Engraver to their R.H. the Prince Regent & Duke of York. To His Grace the Duke of Northumberland This Plate of the Hetman Count Platoff mounted on his favourite Charger, Is respectfully dedicated by His Graces obliged & humble Servants T Phillips & J Ward. Pubd June* 22 1815 *by T Phillips* 8 *George Street Hanover Square & J Ward,* 6 *Newman Street. Printed by I Lahee.* H. $28\frac{7}{8}$; Sub. $26\frac{3}{8}$; W. $20\frac{7}{8}$.

I. Inscription in open letters.
II. As described.

Born about 1765. A native of Southern Russia. As Lieutenant-General distinguished himself in Russian campaigns, 1806-15 ; commanded against Turks in Moldavia, 1808-12 ; defeated by the French near Grodno, 30th January 1812 ; harassed retreat of the French, 1812 ; took part in German campaign, 1813 ; in campaign of France, 1814 ; entered Paris, and accompanied allied sovereigns to London, 1814 ; took part in campaign of 1815. Died in February 1818.

PLEASING INTELLIGENCE.

See " Mrs. Alefounder and Boy," No. 4.

221. THE PLEASURES OF RETIREMENT.

G. Morland.

Two young women under a large tree. One, veil on hair, band, curls, sash round waist, is resting her head on right hand, with left toys with branch ; the other, large hat, curls, fichu, belt, rests against her friend's knee, intent on book supported by her right arm ; left lies on her knee. To right, house, gate, trees. Under, *Painted by G. Morland Engrav'd by W. Ward. The Pleasures of Retirement. London, Pubd by J T Smith, No* 3, *Great May's Buildings, St Martins Lane, May* 1789. Sub. H. $13\frac{5}{16}$; W. 11.

222. THE PLEDGE OF LOVE. G. Morland.

Under a tree, by side of water, lady sits, directed to right, turned to front, large hat, feathers; cross-over unfastened, ribbons round waist; in left hand she holds a token which is suspended from her neck by ribbon; in right hand an open letter; oval frame. Under, *Painted by G, Moreland Engrav'd by W. Ward The Pledge of Love.*

The lovely Fair with rapture views,
This token of their love:
Then all her promises renews,
And hopes he'll constant prove.

London Pubd June 1, 1788 *by W. Dickinson, Engraver & Printseller No* 158 *New Bond Street.* H. $14\frac{13}{16}$; W. $10\frac{3}{4}$; O.D.H. $12\frac{1}{16}$; O.D.W. $10\frac{3}{4}$.

223. POINTERS. Sartorius.

A country lane. Two pointers directed to right on the scent of game. Under, *Pointers. Painted by J. N. Sartorius Engraved by W. Ward Engraver to H.R.H. the Duke of York, London, Published June* 16, 1806, *by James Linnell No* 2 *Streatham Street Bloomsbury* W. $17\frac{7}{16}$; H. $14\frac{3}{4}$; Sub. W. $16\frac{3}{4}$; H. $13\frac{11}{16}$.

MY POLL AND MY PARTNER JOE.

See "The Contented Waterman," No. 71.

224. MRS. POPE. Shee.

T.Q.L., in narrow border, sitting, directed, facing, and looking towards left, right elbow on balcony, hand to hair, loose dress, left hand in lap, moonlit landscape in distance to left. Under, *Painted by M. A. Shee Esq R.A. Engraved by William Ward The late Mrs Pope as Juliet. "She how she leans her Cheek upon her hand." London Published April 1st,* 1804, *by James Burn No* 1,

Catherine Street, Strand. H. 18; Sub. 13; W. 13; Sub. 10.

I. Before any inscription.
II. As described.

Born in 1775 at Waterford. Maria Ann, daughter of a merchant named Campion. Second wife of Alexander Pope, the tragedian, to whom she was married, at St. George's, Hanover Square, 24th January 1798. She first appeared on the Dublin stage in 1790 as Mrs. Spencer, and came to Covent Garden Theatre in 1797. On 10th June 1803, playing Desdemona, she was seized with an apoplectic fit in the third act, and a second attack proved fatal on the 18th. Buried 25th June in Westminster Abbey.

225. JOHN DISTON POWLES. Jackson.

H.L., directed to front, facing and looking towards left, plain dress. H. 14; Sub. $9\frac{7}{8}$; W. 10; Sub. 8.

Promoter and director of foreign mining companies, of 6 York Place, Portman Square.

226. PRAISE. Paye.

Circle. Boy with wings seated looking down at open volume in his lap, background of clouds. Under, *Painted by R M Paye Engraved by Wm Ward. Praise. London publish'd May 12th 1785 by J R Smith No 83, Oxford Street.* O.D.H. $9\frac{15}{16}$; W. $8\frac{15}{16}$.

227. THE PRETTY HAYMAKER. W. Ward.

Open landscape, scene in hay-field. A young girl in sun-bonnet, corsage, and short skirt is raking the hay, looking coyly down as a young waggoner comes close up behind her. He is wearing smock and hat, whip in left hand. In middle distance a waggon and horses, to right a man, cottage, and trees. W. $15\frac{1}{8}$; H. $14\frac{7}{16}$; Sub. W. $14\frac{11}{16}$; H. $12\frac{15}{16}$.

Very scarce print; only two copies known, of which one is in the private collection of Mr. Leggatt, and appears to be a proor from an unfinished plate. The other is in colours. See folio. Neither of them is lettered.

228. PRINCE REGENT. PHILLIPS.

Mounted on a charger in full uniform. To left an aide-de-camp. Under, *Painted by T. Phillips R.A. Engraved by W. Ward A.R.A. Engraver to their R H the Prince Regent & the Duke of York. The Prince Regent Pub. May* 2, 1816, *by Messrs Colnaghi & Co Cockspur Street.* H. 21; W. 24.

229. PRIVATE AMUSEMENT (REFLECTION). RAMBERG.

(Stipple.)

In an oval frame. Young girl, seated, directed to right, slightly turned to, and looking to front, large hat trimmed with muslin and ribbons, dark curls falling over shoulders, low-necked dress, sash round waist, dark shawl loosely round her; in right hand a pen held reflectively, left elbow on table in front of her, cheek lightly resting on her hand. A letter she is writing on the table; also opened letter and an inkpot. Under, *H. Ramberg delt W: Ward ſculpsit Private Amusement.* W. $11\frac{9}{16}$; H. $9\frac{9}{16}$; O.D.W. $9\frac{9}{16}$; O.D.H. $7\frac{13}{16}$.

I. As described.

II. Inscription reads, *H. Ramberg delt W: Ward ſculpsit Reflection.*

Vows of Love should ever bind
Men who are to honour true,
They must have a Savage mind,
Who refuse the Fair their due.

Publiſhed 25*th July*, 1794. *by R. Laurie & J. Whittle, No* 53 *Fleet Street, London.*

230. PUBLIC AMUSEMENT (TEMPTATION).

RAMBERG.

(Stipple.)

In an oval frame. Young girl in box at theatre, large cap, frills and ribbons, dark curls falling on her right shoulder, arms folded on cushion of balcony, a fan partly opened held in her right hand, broad bracelet on wrist, a dark shawl falling across her and over corner of box. A small dog to right. To left fluted pillar. Under, *H: Ramberg invt delt W: Ward sculpsit. Public Amusement.* W. $10\frac{11}{16}$; H. $9\frac{7}{8}$; O.D.W. $9\frac{1}{2}$; O.D.H. $7\frac{13}{16}$.

I. As described.

II. A curtain has been added by the engraver to right. Under, *H: Ramberg invt delt W: Ward ſculpsit. Temptation.*

Had I a heart for falshood fram'd,
I ne'er could injure you:
For tho' your tongue no promise claim'd,
Your charms would make me true.

Publiſhed 25th July, 1794. *by R. Laurie & J. Whittle, No* 53, *Fleet Street, London.* W. $10\frac{7}{8}$; H. 10; O.D.W. $9\frac{7}{16}$; O.D.H. $7\frac{3}{4}$.

231. THE PUBLIC-HOUSE DOOR. G. MORLAND.

Exterior of country ale-house. Thatched roof, lichen-covered porch. To right of porch small wooden hut, clay pipe on top; inscription, *Boots and Shoes neatly mended;* boy looks out of it, grinning at another who sits on ground, mug in right hand, hat and stick near. In foreground, dark horse, saddled; slightly behind it, farmer on white horse, long coat, loose cravat, top boots, turns towards woman; he has a bowl in right hand, and stick under left arm. Woman wears large cap, fichu, and apron. To left, pump, bucket. Sign bearing design of a large bell stands under spreading tree, which also shadows

roof. Under, *Painted by G. Morland Engraved by W. Ward No. XII. The Public-House Door London: Published July* 20. 1801, *by I. R. Smith, King Street, Covent Garden.* W. $21\frac{9}{16}$; H. $17\frac{3}{4}$; Sub. $17\frac{1}{8}$.

I. As described. Title in open letters.
II. Letters filled in.

232. PUG. H. B. Chalon.

Open landscape. Large pug dog standing directed to left, head slightly turned to front, muzzle puckered, showing teeth at a cat, which is to left, on rose-covered wall. Suggestion of water in foreground. Under, *Painted by H. B. Chalon Animal Painter to their Royal Highness's the Duke & Duchess of York. Engraved by Willm Ward Engraver to His R.H. the Duke of York. Pug. A Favorite Dog of Master Wm Hy West Betty Dedicated to the Friends of the Young Roscius by their much obliged humble Servant, Hry Bernard Chalon. Published Feby 1st* 1806, *by Messrs Colnaghi & Co Cockspur Street & H. B. Chalon, Winchester Row, Paddington.* W. $10\frac{7}{8}$; H. $9\frac{3}{16}$; Sub. 8.

THE PUZZLED PHYSICIAN.

See "The Love-sick Maid," No. 188.

233. QUIZ. H. B. Chalon.

A fine racehorse. Under, *Painted by H. B. Chalon, Animal Painter to their R.H. the Prince of Wales & Duke & Dutchess of York. Engraved by William Ward. Engraver to His Royal Highness the Duke of York. London: Published Septr* 1. 1808 *by R. Ackermann. Repository of Arts* 101 *Strand. QUIZ. Quiz foaled in* 1798. *was got by Buzzard his Dam called Miss West by Matchem, his Grandam by Regulus—his Great Grandam by Crab, his Great Great Grandam by Childers, his Great Great, Great Grandam by Basto. In* 1801 *at Doncaster Quiz the property of Mr G Crompton won the St Leger Stakes of* 25 *Gs each.* 11 *subscribers, colts* 8 *st* 2 *lbs Fillies* 8 *st two miles beating Belleisle, since called Cheshire Cheese, Miracle, Trowsers, the*

Duke of Hamilton's colt by Serpent, Muly Moloch, Attainment, and Lennox—At Malton he won a Sweepstake of 20 *Gs each* 7 *subscribers* 2 *Miles beating Mr Robinson's Filly by Overton—In* 1802 *at Newmarket, Craven Meeting, then the property of Mr Dawson at* 8 *st* 5 *lbs he beat Mr Paynes colt by Toby two years old* 6 *st* 1 *lbs across the Flat* 100 *Guineas. In the second Spring Meeting he won the Jockey Club Plate B.C. beating Cockfighter. At Brocket, he won a Gold Cup & 50 Gs in specie for all ages three miles & a half beating Lucan, Surprise, Creeper, Pyrrhus, Fieldfare—At York he won the King's Plate, beating Belleisle & four others, At the same Place he won £268 15s four Miles beating Lennox, Alonzo, & Muly Moloch. In* 1803 *at Newmarket, Craven Meeting carrying* 8 *st he beat Highland Fling* 8 *st* 7 *lbs B.C.* 1000 *Gs. He also won the second class of the Oatlands beating Bobtail, Killderil, Squire Teazel & five others. In the first Spring Meeting he walked over for a £50 Plate R.C. In the second Spring Meeting he received Forfeit from Squire Teazel to whom he was to have given* 7 *lbs B.C.* 100 *Gs H.F.—He also received* 80 *Gs from Babylon to whom he was to have given* 8 *st B.C.* 200 *Gs. half st—At Brocket he walked over for the Gold Cup. In* 1804 *at Newmarket first Spring Meeting he won a £50 Plate R.C. —At Brocket he won the Gold Cup beating Eleanor, Anniseed, & 3 others—In* 1805 *at Epsom the property of the Hon. G. Villiers, he won a Plate beating Slipper & two others—At the same Place he won the Surrey Yeomans Plate—At Reading he won the Cup beating Miss Coiner & Margery etc—At Abingdon he won a £50 Plate—In* 1806 *at Newmarket Craven Meeting he won the third class of the Oatlands D I beating Miss Coiner, Giles, Triptolemus & Yorkshire—At Ascot he won a Sweepstake of* 120 *Gs three Miles, beating the brother to Viraldi—In* 1807 *at Newmarket, the first Spring Meeting then the property of Lord Rous, he won a Plate for* 4, 5, 6 *years old and aged horses, the last three Miles B.C. beating Lord Sackville's Bustard since which he became a Stallion in Lord Rous' stud. To Lord Rous this Plate is respectfully dedicated by his Lordships Obliged humble servant R. Ackermann.* W. 22 ; H. 16.

234. RABBITS. G. Morland.

A black and a white rabbit, the latter nibbling carrot top. Under, *Painted by G. Morland. Engraved by Wm Ward Engraver to H.R.H. the Duke of York. Rabbits. London, Published Sepr 1st 1806, by James Linnell, 2, Streatham Street, Charlotte Street, Bloomsbury.* W. $14\frac{7}{16}$; H. $12\frac{7}{8}$; Sub. W. $12\frac{5}{8}$; H. $9\frac{7}{8}$.

235. RABY PACK. H. B. Chalon.

Interior of large kennels. Nine hounds in various attitudes, drinking from water troughs, etc. In foreground, to right, a terrier. Dog-feeder, top hat, waistcoat, knee-breeches, half stoops, looking up and across slightly to left, fork with food held in both hands. To right, open door, huntsman, top hat, coat, whip in right hand, looking to right. Beyond can be seen clouds, top of tree. Under—arms in centre, with motto, NEC TEMERE NEC TIMIDE—*Raby Pack. Painted by H. B. Chalon, animal Painter to their R.Hss the Prince Regent & Duke & Duchess of York and to H.R.H. The Princess Charlotte of Wales. Craftsman Benedect Merryman. Baronet. Mahomet. Modish. Jasper Terrier. Symphony. Maynard Governess. Engraved by W. Ward A.R.A. Engraver to their R.Hs the Prince Regent & Duke of York. The Earl of Darlington's Fox Hounds in their Kennel Representing correct Portraits of the most celebrated Hounds, Also His Lordship's Huntsman, and Dog-Feeder, Sayer & Leonard. Dedicated by permission to the Rt Honble The Earl of Darlington and the Members of the Raby Hunt by their obliged humble Servants H B Chalon Edwd Orme London, Published & Sold June 29, 1809 by Edwd Orme, Bond Street, corner of Brook Street, Publisher to His Majesty, & H.R.H. the Prince Regent.* W. 25; H. $21\frac{3}{8}$; Sub. W. $23\frac{3}{4}$; H. $18\frac{3}{4}$.

I. As described.

II. Date altered to *April* 20, 1814. At bottom, to right, *Proof.*

236. WILLIAM RAWES. Jackson.

Nearly W.L., sitting, directed and facing towards right, looking to front; bands, black gown; elbows resting on arm of chair, right hand holding closed book on right knee, left hand holding handkerchief on left knee; curtain in background. Under, *Painted by John Jackson Esq., R.A. Engraved by William Ward A R A Engraver to His Majesty, & to H.R.H. the Duke of York The Revd William Rawes, A.M. Master of the Kepier Grammar School, Houghton-le-Spring, in the County of Durham, Painted & Engraved by the desire of his Pupils, in testimony of their esteem.* H. 18; Sub. 15; W. 12.

I. Before any inscription.
II. As described.

Educated at Emmanuel College, Cambridge (B.A. 1788 and fellow). Master of Witton-le-Wear school, Durham, 1793-1800, before his appointment to the Royal Kepier school. Died on 26th April 1827, aged sixty-three, at Houghton-le-Spring; buried in the parish church.

237. THE READING MAGDALEN. Correggio.

Woodland scene. The Magdalen recumbent, supporting head on right hand, looking down at open book which she holds with left hand. Drapery over her head; breast, arms, and feet bare. Small urn to left. Under, *Antonio da Correggio pinxit J. Seydelmann delint Dresden. W. Ward sculpsit.*

Unxit pedes Jesu, et exterfit pedes ejus capillis fuis.
Joan. Cap. XII.

London, Published Janr 1. 1792, *by A. C. de Poggi, St George's Row, Hyde Park.* Sub. $14\frac{7}{8}$; H. $10\frac{5}{16}$.

I. Before any inscription.
II. As described.

238. REAPING. J. Ward.

Open landscape. Cornfield. Girl in cap and corslet, long hair, bends to bind sheaves; man, shirt open at

XXV

REAPING

(*THE CORNFIELD*)



neck, gesticulates with left hand, talking to farmer, long coat, hat, back three-quarters turned. Horses stand near, one carrying child. To left, baby sleeps ; small cask and can are by the stacked sheaves of corn. Dog keeps watch. Men reaping. Distant village and church spire to right. Sweeping hills, clouds, birds. Under, *Painted by Jas Ward. Painter & Engraver to H.R.H. the Prince of Wales Engraved by Wm Ward Reaping Moissonant. London: Published May* 4. 1801, *by Messrs Wards & Co No* 6, *Newman Street.* W. $23\frac{7}{16}$; H. $18\frac{3}{4}$; Sub. $17\frac{3}{4}$.

REFLECTION.

See " Private Amusement," No. 229.

239. REFRESHMENT. G. Morland.

Exterior of inn. Host in porch, jug in hand, talks to traveller who has dismounted and sits on bench. Boy holds his horse. To right, small dog on bench, paws on railing of porch. To left, large tree overshadows corner of the house ; trees, sky in distance. Under, *Painted by G. Morland Engd by W Ward Refreshment. London, publish'd Novr* 20 1789 *by P Cornman N*5 *Great Newport Street.* Sub. W. $8\frac{1}{2}$; H. 6.

240. THE REPAST. G. Morland.

(Stipple.)

Woodland scene. To right a young woodcutter is sitting with some bread in a handkerchief between his knees. To left, his companion, holding a loaf in his left hand, a large knife in his right, looks down at a dog which is begging for food. Two hatchets in foreground. Under, *Painted by G. Morland Engd by W. Ward The Repast. Published May* 1*st* 1808, *by Richard Lambe, Poets Gallery, No* 39, *Fleet Street.* Sub. H. $17\frac{13}{16}$; W. 14.

241. THE REPOSE. Ferdinand Boll.

Open landscape, Egyptian. Group of figures at road-side. Seated woman, in turban and sandals, rests her head wearily on left hand; left breast is bare, and in her lap a swaddled infant sleeps. Behind them, leaning against hillock, a small dagger in his left hand, a man watches and guards them. To right, in foreground, an ass, bridled, tries to feed from saddle-bags. A basket of carpenter's tools, lantern, water-bottle, etc. To left, stream, distant hill. Background wooded. Under, in skeleton lettering, *Sydleman delt Ferdinand Boll pinxt W Ward sculpt The Repose From the Original in the Dresden Gallery London Pubd Novr* 1 1792 *by T Simpson St Pauls Church Yard* Sub. W. $23\frac{3}{4}$; H. $18\frac{7}{16}$.

I. As described.

II. Lettering filled in: *Sydleman* altered to *Sydelman.*

242. RETIREMENT (Mrs. Brudenell). J. R. Smith.

W.L., a lady sitting, directed towards right, facing and looking to front; wide hat, right hand holding book on lap, ornamental water and trees in background to right. Under, *Painted by J. R. Smith. Engraved by W Ward Retirement. London publish'd March 2nd* 1786 *by J. R. Smith No* 83 *Oxford Street.* H. 15; Sub. $14\frac{1}{8}$; W. $9\frac{7}{8}$.

243. RHYSAULT CONFRONTED BY SAPPHIRA IN THE PRESENCE OF CHARLES, DUKE OF BURGUNDY. R. Westall.

Charles the Bold, Duke of Burgundy, seated on royal chair, directed and looking to right, towards Rhysault, who stands with right foot on step of dais. Sapphira, in dark dress and Elizabethan collar, stands to left of Duke, turned towards Rhysault, attitude expressive of denunciation; with right hand she unveils herself. Behind royal chair attendant ministers. In background, curtains, carved panels. Under, *Painted by R. Westall Engravd by W. Ward*

W. R. BIGGS



1. 5. 1796. THE ROMPS. Engr. W. Ward.

N° 83



N° 84

Rhysault confronted by Sapphira in the presence of Charles Duke of Burgoyne Rhysault Confronté A Sapphira en presence de Charles Duc Des Bourgogne London Published Oct 6 1791 *by I R Smith King Street Covent Garden.* W. 26; H. 23; Sub. W. $23\frac{15}{16}$; Sub. H. $19\frac{1}{16}$.

MADAME RICARDI

See "Ariadne," No. 13.

244. THE ROMPS. Bigg.

Interior of a schoolroom. Lady, curls, sun-bonnet, fichu, and loosened cape, has just entered, and in horror lifts up pinafore of little girl which is stained with ink; the child stands abashed, head turned to left. To right, round table overturned, from which has been thrown cloth, ink bottles, etc., and a letter upon which can be read: *Hond Mamma, I have the happiness to acquaint you our holidays will commence on.* Six other little girls in various attitudes of distress and untidiness. Ink spilled on carpet. Under, *Painted by W. R. Bigg, A. Engrav'd by W. Ward. The Romps. Publish'd May 1st* 1796, *by W. R. Bigg, Gate Street, Lincolns Inn Fields.* W. $23\frac{3}{4}$; H. $18\frac{15}{16}$; Sub. $17\frac{14}{16}$.

245. RUSTIC EASE.

Open landscape. Exterior of thatched cottage. Man lying on grassy boulders; woman, cap, apron, holding a little child by the arms teaching it to walk. At open door, woman leaning against lintel. Large spreading tree.

246. SAILORS CAROUSING. Ibbetson.

Large saloon. Scene of boisterous revelry. Men and women dancing and drinking. To right, a table with punch bowl and glasses, men sitting round. In foreground, man sprawls on floor, his head supported by girl,

who offers him a glass. To left, fiddler seated on inverted tub ; another musician stands behind him. Three youths rollicking on the floor, putting watches into a frying-pan. In centre, old pedlar dances with sailor in three-cornered hat. Through open door to centre, man can be seen sitting on top of a coach. To left a youth is carried on a chair by his companions, who cheer him. Bottles, cards, etc., are strewn on floor. Under, *J. Ibbetson pinxt London, Published Augst 21st 1807, by Jas Linnell, No 2, Streatham Strt Charlotte Strt Bloomsbury Wm Ward sculp, Engraver to H R H. the Duke of York Sailors Carousing This Plate (is with permission) dedicated to His Royal Highness the Duke of Clarence by his most obedient & devoted humble Servant, Jas Linnell.* Sub. W. $23\frac{3}{4}$; H. $17\frac{7}{8}$.

I. Before any inscription ; before plate was cleaned.
II. As described.

247. SAILORS' CONVERSATION. G. Morland.

Open landscape. To right, inn, roof broken and lichen-covered. Young woman, cap, curls, low-necked gown, leans on wall listening to conversation of three sailors seated at long table outside. Another sailor, pipe in mouth, arms folded, sits on ground, small barrel between his knees, on which a glass is standing. Old tree, bare spreading branches. To left in background, a lake. Under, *Painted by G. Morland. Engraved by W. Ward. No XIII. Sailors Conversation. London Published Octr 25. 1802 by I. R. Smith King Street, Covent Garden.* W. $21\frac{13}{16}$; H. $17\frac{7}{8}$; Sub. W. $21\frac{1}{2}$; Sub. H. $17\frac{1}{4}$.

I. Without letters.
II. Title in open letters.
III. As described.

248. THE SAILOR'S ORPHANS. Bigg.

Interior of poor cottage. An elderly woman in cap and cross-over stands near the fireplace, two girls and a

boy grouped around her ; she has a stick in her left hand, her right rests on boy's shoulder. A lady has just come in, and is taking money from a silken purse ; a party of eight young girls are making offerings of various descriptions, money, shoes, etc. Through open door a wintry landscape is seen. Under, *Painted by W. R. Bigg A.R.A. Engraved by W. Ward. Published 1st June* 1800 *by W. R. Bigg, Gate Street, Lincolns Inn Fields London. The Sailor's Orphans ; or, The Young Ladies' Subscription.*

Behold fair Virtue's Cherub Train appear
In Misery's Hut, the lonely orphans save
Is there a Diamond can outshine the Tear
Which Beauty sheds upon a Sailor's Grave.

De Jeunes Pensionnaires se cotisent pour assister Les Enfans Orphelins d'un Matelot.

Sous ce toit languissoient de pauvres orphelins,
Ces Anges sont venus alléges leurs chagrins ;
La mort d'un Matelot a fait couler leurs larmes,
Quel rubis a causé plus d'éclat et de charmes ?

W. $23\frac{3}{4}$; H. 19 ; Sub. 18.

249. SAILORS IN PORT. Stothard.

A group of nine figures. Background of masts and ropes. To left a man fiddling. Two couples dancing in the centre. Under, *Painted by T. Stothard R.A. Sailors in Port Matelots au Port Engraved by W Ward, London Published April* 16, 1798 *by J. R. Smith King Street, Covent Garden. Planche* 1re.

One of a set of four. See Nos. 20, 279.

250. THE SAILOR'S RETURN. Wheatley.

Interior of hovel. On low bed lies sick woman, at her side a young girl, curls, cap, low bodice, right hand in that of old woman, left raised in astonishment as a young man, white shirt, open coat, collar and neckerchief, short trousers, buckled shoes, just entered, holds out hatful of money ; a basket hanging on the rafters. Under, *Painted*

by F. Wheatley Engraved by W: Ward The Sailors Return Her filial duty paid, Virtue & Love shall reward his constancy & Toil London published June 14th 1787 by J R Smith No 31. King Street Covent Garden. H. $19\frac{15}{16}$; W. $13\frac{15}{16}$; Sub. H. $18\frac{3}{8}$.

251. MONSIEUR DE ST. GEORGE. M. Brown.

H.L., negro, wearing white wig, in coat with turn-over collar and cravat, rapier in hand; in background at left are seen violin and sheet of open music. Under, *Painted by M. Brown. Engraved by W. Ward. Monsieur de St. George. From an original Picture at Mr H Angelo's Academy. London published April 4th 1788 by Bradshaw No 4 Coventry Street.* H. 15; Sub. $13\frac{1}{4}$; W. 11.

Dans les armes jamais on ne vit Son Égal;
Musicien charmant, Compositeur habile,
À la nage au Pàtin, à la Chasse, à Cheval,
tout Exercice enfin pour lui semble facile,
et dans tout, il découvre un Mode Original.

Si joindre à Ses talens autant de modestie
Est le nec plus ultra de l'Hercule Francais;
C'est que Son bon Esprit Exempt de jalousie,
N'a trouve le Bonheur en cette Courte vie
que dans les vrais que Son coeur S'était faits.

I. Without verses; title in etched letters.
II. Without verses; title in filled-in letters.
III. As described.

Born at Guadeloupe 25th December 1745; died at Paris 12th June 1799. Eccentric violinist; pupil of Leclair.

252. ALLEYNE, LORD ST. HELENS. Chandler.

T.Q.L., standing, directed towards left, facing towards and looking to front; uniform, sword, right hand on papers on table to left; pillar and curtain in background. Under, in centre, arms, motto, INTAMINATIS HONORIBUS, *Painted by I. W. Chandler Engraved by W*

Ward The Rt Honble Lord St Helens. London Published Novr 16 1795 *by W Ward Winchester Row Paddington.* H. 20⅛; Sub. 18; W. 14.

I. Before any inscription.
II. As described.

Born 1st March 1753 at a house called "St. Helens" in Derby. Fifth son of William Fitzherbert of Tissington Hall, Derbyshire. Educated at Eton and St. John's College, Cambridge. Minister at Brussels, 1772-82. Sole Plenipotentiary to Paris in 1782 for arranging a peace ("Peace of Versailles"). Chief Secretary for Ireland, 1787-89. Created Baron St. Helens in the peerage of Ireland, 26th January 1791, on being appointed Ambassador to Madrid. Ambassador to St. Petersburg, 1801-3. Created, 31st July 1801, Baron St. Helens in the peerage of the United Kingdom. Died, unmarried, in Grafton Street, 19th February 1839.

SALAD GIRL. HOPPNER.

See "Phebe Hoppner," No. 161.

253. THE SAMNITE MARRIAGES. WHEATLEY.

Interior of a classic apartment. A young virgin being draped and garlanded by her mother. To right, in foreground, a basket; background a marble pillar and drapery of a curtain. Under, *Drawn by F. Wheatley Engraved by W. Ward. The Samnite Marriages. These tender Mothers interweaved with vine-leaves & Myrtle, the beautiful tresses of these young Virgins, & gave to the fouldings of their veil, that air and turn which was most favorable to the character of their beauty—Moral Tales by Marmontel. London publish'd June* 14*th* 1787 *by J R Smith. No* 31, *King Street Covent Garden.* H. 16; W. 14; O.D.H. 12; O.D.W. 11$\frac{15}{16}$.

Companion to "The Four Phials." See No. 124.

254. SELLING RABBITS. J. WARD.

Interior of a thatched barn with wooden rafters. Man, wearing smock open at throat, knee-breeches, buckled

shoes, holds white rabbit in left hand. Woman, cap, hooded cloak, feels animal with right hand. Gaunt hound stands behind woman, looking towards rabbits feeding. To right, dog-kennel on which little girl is seated, another converses with her. Behind them youth holding black rabbit; little girl lifts up her apron to receive it. Overhead, dead rabbit suspended by feet. To left, many hutches containing rabbits; small child climbing up thrusts green food through bars. Under, *Painted by J. Ward Engraved by W. Ward Selling Rabbits. Published Jan.* 1, 1796, *by W. Ward Winchester Row, Paddington.* W. $23\frac{11}{16}$; H. $18\frac{3}{4}$; Sub. $17\frac{11}{16}$.

I. As described. Title in open letters.

II. Filled-in letters.

III. Under, *Painted by J. Ward Engraved by W. Ward Selling Rabbits Published May* 6, 1809, *by Messrs Wards & Co No* 6, *Newman Street, London.*

255. SETTER. H. B. Chalon.

Large setter, standing, directed to left. A sportsman and dogs can be seen in far distance. Under, *Setter The property of the Marquis of Ely. H. B. Chalon. Mezzotint by W. Ward.* Sub. W. $19\frac{1}{2}$; H. $13\frac{3}{4}$.

256. SETTERS. G. Morland.

Scene in a wood. Three setters on the scent of game. One pauses, smelling; another follows, head lowered; a third, slightly at back, behind broken rail, waits. Stream in foreground, reeds, low-growing bushes. Under, *Painted by G. Morland. Engraved by Wm Ward Engraver to H.R.H. the Duke of York. Setters. London, Published June* 15*th* 1806, *by James Linnell* 2 *Streatham Street, Charlotte Street, Bloomsbury.* W. $17\frac{7}{16}$; H. 15; Sub. W. $16\frac{3}{4}$; H. $13\frac{3}{4}$.

I. Proof before all letters.

II. As described.

257. WILLIAM SHAKESPEARE.

The bust of Shakespeare in Stratford Church. Under, *Mr. William Shakspeare, "his True Effigies." Engraved by W. Ward, A.R.A., from a Painting by T. Phillips, Esq. R.A., after a Cast by G. Bullock, from the monumental Bust at Stratford-upon-Avon. Published by Mr. Britton, Tavistock place, with an accompanying Essay.* H. 9; Sub. 8; W. 6.

I. Proof before all letters.
II. As described.

To celebrate the 23rd of April 1816—the two hundredth anniversary of Shakespeare's death—John Britton published the above mezzotint of the bust in the chancel of Stratford Church, and gave to every purchaser of the print a paper entitled *Remarks on the Monumental Bust of Shakspere*, in which he disputed the genuineness of the accepted portraits, and contended for the superior value of the bust as a likeness. In his *Autobiography* (Appendix to pt. ii., p. 6) Britton writes: "In the year 1814, I incited Mr. George Bullock to make a cast of the Monumental Bust of the Poet. . . . From the same Bust, I also caused a very beautiful and truthful picture to be painted by my late valued friend, Thomas Phillips, Esq., R.A., and had an equally faithful copy in mezzotint, engraved from that picture; the plate of which has long since been destroyed."

258. SHAKESPEARE'S SONG. R. WESTALL.

A youth, curling hair, collar tied with tassels, slashed sleeves and breeches, silken hose, bends towards, and takes by the hand, a maiden, long hair, white gown, veil floating over her left shoulder. To right open landscape, moon just hidden by clouds; to left entrance porch, hanging creeper. Under, *Painted by R. Westall R.A. Engrav'd by W. Ward.* Filled-in letters, *Shakespeare's Song*

To-morrow is Saint Valentine's day,
All in the morning betime,
And I a maid at your window,
To be your Valentine

Then up he rose and don'd his cloaths,
And dupt the chamber door,
Let in the maid, that out a maid,
Never departed more.
Hamlet.

London, Publish'd by J. R Smith No 31 *King Street Covent Garden June* 28. 1799. H. $27\frac{15}{16}$; W. 21; Sub. H. $23\frac{15}{16}$; Sub. W. 19.

259. ROBERT SHAW. STEWART.

H.L., in square border, directed towards left, facing towards and looking to front, powdered hair, frill. Under, *Painted by G Stewart. Engraved by W Ward. Robt Shaw Esqr Pubd April* 1797 *by W. Allen Dublin.* H. $14\frac{7}{8}$; Sub. $13\frac{1}{8}$; W. $10\frac{7}{8}$; I.B.H. $10\frac{7}{8}$; W. 9.

I. Before any inscription.
II. As described.

Born 29th January 1774, the son of Robert Shaw, a Dublin merchant and Accountant-General of the Post Office. M.P. for New Ross in the Irish Parliament; voted against the Union; M.P. for Dublin, 1804-26; Colonel of the Royal Dublin Militia; created a baronet, 17th August 1821; died at Bushy Park, co. Dublin, 10th March 1849. Robt Shaw, father, not son. 1769-1796

260. THE SHEPHERDS. G. MORLAND.

Open landscape, showing farmhouses, pond, and meadows with sheep. To left, spreading oak tree, under which two men and a dog are resting. One man leans on elbow; the other, wearing smock, holds crook, and raises hand whilst talking to a group of people. Another man is in long coat, with basket in his right hand and stick in left. A woman, cap, long hair, hooded cloak, infant on left arm, is accompanied by a little girl, carrying bundle in her left hand. Under, *Painted by G Morland Engraved by W Ward Engraver to H R H the Duke of York The Shepherds. London Published June 1st* 1806, *by H Morland No* 10, *Dean Street, Soho.* W. $23\frac{3}{4}$; H. $18\frac{3}{4}$; Sub. $17\frac{3}{4}$.

XXVI

THE SAND PIT
(*THE GRAVEL PIT*)



I. Before letters.
II. As described.
III. Under, *Painted by G Morland Engraved by W Ward Engraver to H R H the Duke of York The Shepherds. Published, June* 1813, *by R. Lambe*, 96, *Gracechurch Street.*

261. THE SHEPHERD'S BOY. G. MORLAND.

Wooded glen. To right, boy, thick hair, ragged, amuses himself shaping a piece of wood with a knife; at his side are dog and keg. Fine ram and sheep rest in shade of tree; another sheep stands near. Under, *G. Moreland pinxt W. Ward Sculpt The Shepherds Boy. Published Feby* 1. 1792 *by D. Orme & Co No* 14. *Old Bond Street, E. Walker No* 7. *Cornhill & I. F Tomkins No* 49. *New Bond Street, London.* Sub. W. $21\frac{3}{4}$; H. $17\frac{5}{16}$.

262. SHORT-HORNED HEIFER. WEAVER.

Exterior of curious shed with thatched and clay roof, supported by two large pillars. The animal is directed to right, eye turned slightly to front. To right old man seated on stool, check smock, hat, about to cut up vegetable, knife in right hand. Pitch-fork at his side. Background of trees, and in distance another shed can be seen. Under, *A Short Horned Heifer, 7 years old. Painted by Thos Weaver. Engraved by Willm Ward, Engraver extraordinary to their R.H. the Prince Regent & Duke of York. Bred & fed by Mr Robert Colling, of Barmpton, near Darlington in the County of Durham to whom this Print is respectfully inscribed by his obedient Servant.* Sub. W. $23\frac{1}{2}$; Sub. H. 18.

SIR JOSHUA. B. MARSHALL.

See "Filho da Puta," No. 114.

THE SISTERS.

See "Daughters of Sir Thomas Frankland," No. 125.

263. CHILDREN OF FRANCIS (HURT) SITWELL. COPLEY.

Large sheet, dated 1788. Mary Sitwell, afterwards Lady Woke; Sir Sitwell Sitwell, M.P. for Westloe; Francis Sitwell, M.P. for Berwick; Hurt Sitwell of Jewey Hall.

The father of the children was son of Jonathan Hurt, mercer and draper of Sheffield, by his second wife Catherine, daughter of William Sitwell, attorney at law of Sheffield, and was baptized 29th April 1728. On succeeding to Renishaw he assumed by Royal Licence the surname of Sitwell, 7th March 1777. He died 16th August 1793, having had issue by his wife, Mary Warneford, three sons and one daughter. The eldest son, Sitwell, was created a baronet 3rd October 1808.

A private plate. The picture still hangs at Renishaw.

264. SLEEPING NYMPH. HOPPNER.

W.L., nude female lying asleep, her hands behind her head, above a Cupid, wooded background. Under, *Published Jany* 20, 1808, *by the Engraver, No* 24, *Buckingham Place, Fitzroy Square. Painted by John Hoppner Esqr R.A. Engraved by Willm Ward Engraver to H.R. the Duke of York. To Sir John Fleming Leicester Bart This Plate of the Sleeping Nymph From the original Picture in his possession is by permission respectfully dedicated by his very obliged & obedient Servt Wm Ward.*

As on her arm reclines the sleeping fair,
And with her breath the loitering gale perfumes,
Loves (sic) *sees or thinks he sees his mother there,*
And nearer earth directs his glittering plumes,
Hovers with fond delight around her bower,
And swells the fragrance with a roseate shower.

W. $24\frac{7}{8}$; Sub. $23\frac{3}{4}$; H. $20\frac{7}{8}$; Sub. $19\frac{1}{4}$.

Said to be the portrait of Georgina Maria, youngest daughter of Lieut.-Col. Josiah Cottin. Born 28th February 1794.

Married, first, 10th November 1810, Sir John Fleming Leicester, Bart. (who was created Baron de Tabley, 10th July 1826, and died 18th June 1827); secondly, 10th July 1828, her late husband's nephew, the Rev. Frederic Leicester. Died 5th November 1859 at Brighton.

265. MASTER SMITH. Hoppner.

W.L., a young boy, directed and looking to front, sitting cross-legged, hands on knees, curtain above. Under, *Painted by J Hoppner Esqr R.A. Portrait Painter to His R.H. the Prince of Wales. Engraved by Wm Ward. Mezzotinto Engraver to His R.H. the Duke of York. The Nabob. Published Jany 1st 1805 by the Engraver 24 Buckingham Place, Fitzroy Square.* H. 19⅞; Sub. 14⅞; W. 14; Sub. 10¾.

Probably a son of Charles Smith, the portrait painter, who, on the strength of a six years' stay in India, used to style himself "painter to the Great Mogul." Smith painted a portrait of himself in Oriental dress; it was mezzotinted by S. W. Reynolds.

266. NICHOLAS SMITH. Owen.

H.L., directed and facing towards left, looking to front, curled wig, plain coat. H. 14; Sub. 12; W. 10.

I. Proof before letters.

II. Inscribed, *Painted by W Owen Esqr R.A. Portrait Painter to his R.H. the Prince Regent. Engraved by Wm Ward Engraver to their R.H. the Prince Regent & Duke of York. Nicholas Smith Esquire, Accountant General of the Court of Chancery. Pubd Nov 21. 1812. by the Engraver 24 Buckingham Place Fitzroy Square.*

Born in 1752, the son of Nicholas Smith, of Leeds, Yorkshire. Educated at University College, Oxford. Barrister-at-law, Middle Temple, 1776; a master in Chancery, 1795-1802; Accountant-General in Chancery, 1802-19.

267. WILLIAM SMITH. Jackson.

H.L., directed and looking towards front, white cravat, plain coat, curtain in background. Under, *John Jackson,*

R.A. pinxt. W Ward A.R.A. sculpt Engraver to their R.H. the Prince Regent & the Duke of York. William Smith Esqr Ætt 88. *Formerly of the Theatre Royal Drury Lane, From the Original Picture in the possession of Sir George Beaumont Bart. Pub April 8th* 1819 *by J Jackson R.A.* 7 *Newman Street.* H. 14; Sub. 12¼; W. 10.

I. Before any inscription.
II. As described.

Born in London about 1730, the son of a wholesale grocer and tea dealer. Educated at Eton and proceeded to Cambridge, but left the university in consequence of a drunken frolic, came to London, and put himself under the tuition of Spranger Barry, the eminent actor. Became known as "Gentleman" Smith. Played at Covent Garden twenty-one years (1753-74). Made his first appearance at Drury Lane 22nd September 1774 as Richard III.; his last as Charles Surface, 9th June 1788, after which he retired, settling at Bury St. Edmunds. There he died 13th September 1819.

268. THE SNAKE IN THE GRASS. Reynolds.

Nearly W.L., a lady reclining under curtain at foot of tree, directed towards left, looking to front, hair loose, shoulders and bust undraped, right arm raised, hand concealing right portion of face, left elbow leaning on bank to right, on which is a snake and a butterfly. Cupid to left holding her belt, landscape in distance. Under, *Painted by Sir J. Reynolds R.A. Engraved by Wm Ward. The Snake in the Grass. London Publish'd June 4th* 1802, *by S. Morgan No* 32 *Clipstone Street, Fitzroy Square, & Wm Pearce, No* 30 *Berners Street.* H. 19⅞; Sub. 17⅞; W. 13⅞.

I. Inscription in skeleton letters.
II. As described.
III. Under, *London Published September* 1, 1803, *by William Holland, No* 11, *Cockspur Street, Pall Mall. Painted by Sir J. Reynolds R.A. Engraved by Wm Ward. The Snake in the Grass.*

269. SNOWBALL. H. B. Chalon.

Open landscape. To right, in foreground, old groom, hunting costume, whip held in left hand, with which he holds the greyhound in leash with right. Snowball stands alert, directed left, right paw slightly raised. Behind them bold hillock. To left, scouring over the field comes a huntsman, right arm raised, with a couple of hounds in near pursuit of a hare. Distant view of house and farm lands. Under—in centre head of phœnix holding fish — *London Pubd Septr 1st 1807 by Random & Sneath at their Sporting Gallery No 5 Hart Street Bloomsbury Square. Painted by H. B. Chalon, Animal Painter to their R.Hs the Duke & Duchess of York. Engraved by Wm Ward, Engraver to H.R.H. the Duke of York. To the Members of the Malton Meeting & all the other celebrated Coursing Meetings in the United Kingdom This Portrait of the celebrated Greyhound Snowball late the property of Edward Topham Esqre of the Wold Cottage Yorkshire is most respectfully Inscribed by their most humble & obedient Servants Random & Sneath. Snowball was got by Claret the son of Jupiter descended from Lord Orfords celebrated Stock out of Sr Wm St Quintins Berkshire Bitch Phyllis He was the Sire of Young Snowball (afterwards the property of Mr Swinfen) who offered to run all England with him for 100 Guineas (of Suwarrow & Blacksmith who was challenged) to give 100 Yards start to any Dog that could be brought against him in a fair open Country and which was not accepted, and all the most distinguished Greyhounds now running in England are from his Stock. ** The above Portrait represents William Poshby, the Old Groom who always trained him.* W. 24⅛; H. 19¾; Sub. W. 23½; H. 17¾.

I. As described.

II. Republished by Random and Co. 1814.

270. THE SOLDIER'S RETURN. Wheatley.

Cottage interior. Soldier, large hat, feathers on right side, cravat, open coat, bandolier crossing from right to

left, has left arm round waist of young girl, cap, curls, crossed fichu, simple gown; her father, seated to left, long coat, knee-breeches, buckled shoes, joins his daughter's hand to that of her lover. Dog. To right, chair, basket with wool and work. To left, table with deeds and money, etc. Under, *Painted by F. Wheatley. Engraved by W. Ward The Soldiers Return Honour, beauty, love & wealth are his rewards London publish'd June 14th 1787 by J R Smith No 31 King Street Covent Garden.* H. $19\frac{15}{16}$; W. $13\frac{15}{16}$; Sub. H. $18\frac{3}{8}$.

271. THE SOLILOQUY. W. Ward.

(Stipple.)

Open landscape. Young lady seated under tree, directed and looking to front; large hat tied with knotted ribbon, light gown and sash. Her foot, with buckled shoe, peeps out from her dress; left hand extended on her knee, lightly holds an open letter. To left large tree, to right a field, trees, and sky. Under, *Painted by W. Ward Engraved by W. Ward. The Soliloquy.*

Tho' love my gentle Bosom fires,
My reason I'll maintain;
And not indulge unchaste desires,
For fear of future pain.

London, Publish'd Oct^r 1^st 1787, by W. Dickinson, Engraver Bond Street. H. $12\frac{9}{16}$; W. $8\frac{1}{4}$; Sub. H. $11\frac{1}{16}$; W. $7\frac{3}{8}$.

I. With artist's name and publication only.
II. Without verses. Title in open letters.
III. As described.

272. SPORTSMAN'S HALL. G. Morland.

Interior. Sportsman, game bag strapped across, is seated with back to long table, right elbow resting on it, gun balanced against it. From right, young girl advances bringing mug of ale and pipe. In centre, dog sleeping. To left is a countryman, pipe in mouth, mug in right hand; pipe and candle on table by him; whip leaning against it. Behind, in window seat, man reading paper.

Under, *Painted by G Morland. Engraved by Wm Ward. Sportsman's Hall. In Holland's Caricature Exhibition Rooms may be seen the largest collection of humorous Prints & Drawings in Europe Admit.* 1s *London: Pubd by Wm Holland at Garricks Richard, No* 50, *Oxford Street, Decr* 1, 1788. *The Emporium of Caricatures & other humorous Prints for the Foreign Markets.* Sub. W. 17; H. $13\frac{15}{16}$.

273. THE SPORTSMAN'S RETURN.
G. Morland.

Exterior of Bell Inn. Sportsman enters, back turned, head directed to right, hat, coat to knees, gaiters, gun in left hand, holds up hare in right, showing it to lad in little wooden hut at side of door; a setter and a hound at sportsman's heels. To right, large spreading tree, circular seats under it. A countryman, whip in hand, fastens saddled horse to branch by reins. Under, *G. Morland pinxt W. Ward sculpt The Sportsman's Return. London, Publish'd* 20*th December* 1792 *by D. Orme & Co No* 14 *Old Bond Street.* Sub. W. $23\frac{11}{16}$.

274. SPRING. G. Morland.
(Stipple.)

Little girl lying under a tree, hat tied with ribbons flowers in her pinafore, left arm raised, a flower in her fingers, at which she is looking. House can be seen amongst trees. Under, *Moreland Pinxt Ward sculp.* O.D.H. $6\frac{3}{4}$; O.D.W. $5\frac{7}{16}$.

One of a set of "Four Seasons" published by J. Prattent, March 1st 1788. See Nos. 16, 282, 329.

275. MARK SPROT. Scirven.

Short H.L., in oval frame, directed and looking to front, white cravat, high collar to coat. Under, *A Scirven Pinxt W Ward Sculpt.* H. $14\frac{7}{8}$; Sub. 13; W. $10\frac{3}{4}$; O.D.H. $10\frac{1}{8}$; W. $8\frac{1}{4}$.

I. With uncleared space.
II. Before inscription.
III. As described.

Died in King's Road, Bedford Row, 17th December 1808.

276. MRS. SPROT. Scirven.

Short H.L., in oval frame, directed towards right, facing and looking to front, veil on head, hair in curls, earrings, open dress. Under, *A. Scirven Pinxt W Ward sculpt.* H. $14\frac{7}{8}$; Sub. 13; W. $10\frac{3}{4}$; O.D.H. $10\frac{1}{8}$; W. $8\frac{1}{4}$.

I. Before inscription.
II. As described.

Wife of Mark Sprot.

277. STABLE AMUSEMENT. G. Morland.

Interior of stable. Two men are setting dogs on to fight; a third man, whip in hand, looks on amused. To right, a horse is feeding from manger. Under, *Painted by G. Morland. Engraved by W. Ward. No XII. Stable Amusement London: Published July* 20, 1801, *by I. R. Smith, King Street, Covent Garden.* W. 22; H. $18\frac{3}{16}$; Sub. $17\frac{1}{2}$.

278. JOHN STEVENS. Drummond.

Full H.L., directed and looking to front, lay habit, right hand on book open on cushion before him. Under, *Painted by S Drummond A.R.A. Engraved by Wm Ward Engraver to their R.H. the Prince Regent & Duke of York. John Stevens, of Grafton Street Meeting Soho, late of Boston. Pubd Augt* 23 1813 *by James Stevens* 28 *Market Row South near St Albans Stt Pall Mall.* H. $19\frac{7}{8}$; Sub. $16\frac{7}{8}$; W. $13\frac{7}{8}$.

I. Before inscription.
II. As described.

Born at Aldwinckle, Northamptonshire, on 8th June 1776, the eldest son of Isaac Stevens, a shoemaker. Followed his father's trade for a while, but eventually became a Baptist minister, officiating at Oundle (1797), St. Neots (1799), Boston (1805), Grafton Street, Soho (1811), York Street, St. James's (1813), and Salem Chapel, Meard's Court, Wardour Street (1824). Died on 6th October 1847; buried in Highgate Cemetery.

279. THE STORM. Stothard.

Confused scene on board ship. One sailor clings desperately to broken mast, another clambers across deck, a hatchet raised high in right hand; behind, to right, man dimly seen at windlass; below, to left, a fourth in a chaos of ropes, etc. Under, *Painted by T. Stothard R.A. The Storm La Tempete Engraved by W Ward London Published April* 16, 1798, *by J. R Smith, King Street, Covent Garden, Planche 2nd.*

One of a set of four. See Nos. 20, 249.

280. THE STORM. G. Morland.

Open landscape. A man on horseback; a young woman, basket on left arm; a boy and a dog seek shelter near a hedge and under tree from sudden rain storm. The tree bends in the tempest; to right, thatched roof of barn can be seen. Under, *Painted by G. Morland. Engraved by W. Ward. No 6. The Storm, London Published Aug.* 30. 1796 *by I. R. Smith King Street, Covent Garden.* H. $21\frac{4}{16}$; Sub. $19\frac{7}{16}$; W. $15\frac{3}{4}$.

I. Before any inscription; edge not wholly cleared.
II. Title in open letters.
III. As described. Letters filled in.

281. THE STORMY NIGHT. Bigg.

Interior of cottage. Young woman seated at table, mob cap, crossed kerchief, right elbow on table, head supported in her hand, eyes towards open door. Sleeping

infant in her lap. Large open fireplace, in recess of which two boys are warming themselves and adding embers to wood fire. Large pot is suspended from chimney. Left side a cat. In centre of room, on small stool, child sleeps, her head resting on a chair. Shoes and boot-jack in foreground; to right, wooden bench with earthen pan of potatoes and a cloth. At open door girl and a young boy stand, backs turned to interior, looking out into the darkness, which is broken by vivid lightning. Under, *Painted by W. R. Bigg, A.R.A. Engraved by W. Ward. Published March* 1798, *by W. R. Bigg, Gate Street, Lincoln's Inn Fields, London. The Stormy Night. A Wife waiting the Return of her Husband.*

Amid domestic cares, the tender Wife
With anxious eye, explores the threatening gloom
All gracious Heaven! preserve his dearer Life
And guide my faithful partner safely home.

La Nuit Orageuse. L'Epouse qui attend le Retour de son Mari.

L'Effroi vient se mêler aux doux soins du ménage
Elle tremble et frémit des progres de l'Orage.
Dieu juste et protecteur! Oh! sauve mon Epoux,
En veillant sur ses jours, Tu nous conserve tous.

W. $23\frac{3}{4}$; H. $18\frac{3}{4}$; Sub. $17\frac{3}{4}$.

282. SUMMER. G. Morland.

(Stipple.)

Open landscape, child seated directed to right, turned slightly to front, thick hair, pinafore, sash, hat in lap, in ribbon of which it is sticking ears of corn. To right edge of corn-field, to left bushes. O.D.H. $6\frac{3}{4}$; O.D.W. $5\frac{7}{16}$.

One of a set of "Four Seasons" published by J. Prattent, 1st March 1788. See Nos. 16, 274, 329.

XXVII

SCENE THROUGH ROCKY PASS





283. GEORGE HOLME SUMNER. STEWARDSON.

Full T.Q.L., directed and looking towards front, facing slightly to right, white cravat, dark dress, right hand holding glasses, left hand holding paper, elbow on books on table to right, on which lie inkstand and candle, curtain to left. Under, *Painted by T Stewardson Esqr Portrait Painter to H.R.H. the Princess of Wales. Engraved by W Ward A.R.A. Engraver to their R.H. the Prince Regent & Duke of York. George Holme Sumner Esqr M.P. for the County of Surry. Published June* 10 1814, *by W Ward* 24 *Buckingham Place Fitzroy Square.* H. 20; Sub. 17½; W. 14.

I. Before inscription.

II. As described.

III. Publication line altered to, *London Published Aug. 1st* 1825. *by Wm Sams, Book & Printseller to the Royal Family No* 1. *St James's Street, opposite the Palace.*

Son of William Brightwell Sumner, H.E.I.C.S., of Hatchlands, East Clandon, Surrey. Died 26th June 1838, aged 77.

284. SUSPENSE. G. MORLAND.

Long oval in square. Lady seated in chair, veil on her head and falling over left shoulder, white gown, watch in right hand, at which she looks anxiously. To left of her a table with tea-things and urn. To right a maid leans on chair, ribboned cap, fichu, waist-band, points to clock with her left hand. Curtain behind her. Under, *Painted by Moreland Engraved by W. Ward Suspence.*

This tormenting suspence my fond hopes o'er cast,
Lest the Youth of my choice prove unkind:
Be patient sweet Mistress; the appointment's not past,
And I'm certain he'll not be behind.

London, Publish'd May 1st 1788 *by W. Dickinson Bond Street.* W. 13⅞; H. 12⅝; Sub. 11¾.

I. Title in open letters, *Suspence.*

II. As described.

285. DANIEL SYKES. Jackson.

H.L., directed towards front, facing and looking towards left, white cravat, coat buttoned. Under, *Painted by J Jackson Esqre R.A. Engraved by Wm Ward A.R.A. Engraver to his Majesty & to H.R.H. the Duke of York. D Sykes Esqr M.P.* H. 14; Sub. $9\frac{3}{4}$; W. 10; Sub. 8.

I. Before inscription.
II. As described.

Son of Joseph Sykes, merchant, of West Ella, near Hull. Born 12th November 1766. Educated at Trinity College, Cambridge, of which he became Fellow. M.P. for Hull, 1820-30; F.R.S.; Recorder of Hull. Died at his residence, Raywell, near Hull, 24th January 1832.

286. GODFREY SYKES. Stewardson.

Full H.L., sitting, directed towards right, facing towards and looking to front, pen in right hand, left holding paper on table to right, on which lie inkstand and bundle of papers. Under, *Painted by T Stewardson Esqr Engraved by W Ward A R A Engraver to His Majesty & to H R H the Duke of York. Godfrey Sykes Esqre Solicitor to the Board of Stamps. London Published March 28th 1822 by W J White Brownlow Street Holborn.* H. $15\frac{1}{8}$; Sub. $13\frac{3}{4}$; W. $10\frac{1}{2}$.

I. Before inscription.
II. As described.

Educated at Sidney Sussex College, Cambridge. Special pleader. Died in Powis Place, Great Strand Street, in 1829.

287. SIR MARK MASTERMAN SYKES.

H. B. Chalon.

Open landscape. Hunting scene. Sir Mark Masterman Sykes in centre, mounted, directed to left, whip raised, looking towards an old man who points out direction with left hand, in right, a spade. Other hunts-

men and hounds breaking across the field. Under, *Painted by H. B. Chalon Animal Painter to his Majesty & to her R.H. the late Princess Charlotte of Wales & to his R.H. the Duke & the late Duchess of York Engraved by W. Ward A.R.A Engraver to his Majesty & to his R.H. the Duke of York. Sir Mark Masterman Sykes Bart This Plate of his Foxhounds Breaking Cover, is with great respect dedicated, by his obliged humble Servant, John Wolstenholme, Published Nov. 1st* 1821 *by J. Wolstenholme, York.* Sub. W. 28; H. 21.

Born on 20th August 1771, the eldest son of Sir Christopher Sykes, second baronet, of Sledmere, Yorkshire. Succeeded to the baronetcy in September 1801. M.P. for York, 1807-20. Died at Weymouth, 16th February 1823. Famous as a collector, especially of rare books. His library fetched nearly £10,000, and his pictures nearly £6000.

288. THOMAS TAYLER. Bigg.

H.L., in square border, directed and facing towards right, looking to front; powdered hair, frill, light vest. Under, *W. R. Bigg A.R.A. pinxt. Gate Stt Lins Inn Fields. W. Ward sculp. Mr Thomas Tayler, Twentytwo Years Master of LLoyds Coffee House. Died 6th June* 1796, *aged* 50. *Publish'd Novr 1st* 1796, *as the Act directs.* H. 14; Sub. $12\frac{3}{8}$; W. $11\frac{1}{4}$; I.B.H. $10\frac{3}{4}$; W. 9.

289. MRS. MICHAEL ANGELO TAYLOR AS MIRANDA. Hoppner.

W.L., directed and facing to front, body slightly flexed to right; white gown, flowing lines, low at neck, mantle caught and blown by the wind, left arm behind her, right extended dramatically; to left dark rock; to right ruffled sea, a gull, distant sail, sky. H. $22\frac{1}{4}$; W. 16; Sub. H. $20\frac{1}{8}$; W. $15\frac{5}{16}$.

Frances Anne, daughter of the Rev. Sir Harry Vane, first baronet. Married Michael Angelo Taylor, a well-known politician, and one of the committee of managers for the impeachment of Warren Hastings.

290. SIR PETER TEAZLE. S. Gilpin.

Horse, white star on forehead, directed to left, head slightly turned to front. To left, stable boy, back turned, pitchfork of litter in his hands. Under, *Painted by S. Gilpin Engraved by W. Ward. Sir Peter Teazle, The Property of Ld. Derby, A dark brown Horse got by Highflier out of Papillon by Snap out of Miss Cleveland by Regulus —He started in* 1787 *& was taken out of training in* 1789 *at* 5 *Years Old. In* —87, *He won the Derby at Epsom,* 700 *gs at Ascot, beat Ld Clearmont Bulfinch a cross the flat at Newmarket for* 500 *gs giving* 27 *lb.—in* 88. *He won the Jockey, Claret, Fortiscue & Grosvenor stakes, ye Princes Plate at Newmarket &c London. Pub: Jan:* 1. 1783, *by G. Garrard, at Mr Gilpins Knightsbridge— & No.* 43 *Little Britain.* W. $20\frac{3}{16}$; H. $16\frac{1}{16}$; Sub. W. $18\frac{5}{8}$: H. $14\frac{1}{8}$.

TEMPTATION.

See "Public Amusement," No. 230.

291. JOSEPH THACKERAY. Jackson.

T.Q.L., seated in chair, directed facing right, slightly turned to front. Whiskers, chin clean shaven; white cravat, doctor's robes. Arms resting on chair, hands in lap. Right knee crossed over left. At his left side table with books, one volume open. Background curtain, column, sky. H. $21\frac{5}{16}$; W. $16\frac{1}{2}$; Sub. H. $17\frac{5}{8}$; W. 14.

Born at Cambridge on 27th March 1784, the sixteenth child of Thomas Thackeray, surgeon of that town. Educated at Eton and King's College, Cambridge. Studied medicine at Edinburgh, Glasgow, and London, and graduated M.B. at Cambridge in 1812, M.D. in 1817. Practised at Northampton and Bedford. Died at Bedford on 5th July 1832.

292. THALIA. J. R. Smith.

Included in several contemporary catalogues of the works of William Ward, but not personally verified.

293. THE THATCHER. G. Morland.

Open landscape. To left, primitive inn, the roof of which a man is repairing, mounted on a ladder, another man at the foot steadying it; bundle of straw below. A boy is on a dark horse, with sprig of tree stuck in his hat, stick under left arm. A light horse has grain bag on its back, and on the bag *G. Morland* 1795. To right, woman, hood and cloak, approaches, carrying bundle and basket. To left, boy brings bowl of water. In foreground, a pig. Distant hill line, clouds, birds. Under, *Painted by G. Morland Engraved by Willm Ward. Engraver to H.R.H. the Duke of York The Thatcher. London Published Jany* 1. 1806, *by James Linnell, No* 2, *Streatham Street, Charlotte Street, Bloomsbury.* W. $23\frac{5}{8}$; H. $18\frac{7}{8}$; Sub. $17\frac{13}{16}$.

I. Title in open letters.

II. As described.

III. Under, *Painted by G. Morland Engraved by Willm Ward Engraver to H.R.H. the Duke of York The Thatcher. London, Published Jany* 1. 1806, *by G. Morland, No* 10, *Dean Street, Soho.* (The *G.* has disappeared from sack on horse's back.)

294. THOUGHTS ON MATRIMONY. J. R. Smith. (Stipple.)

T.Q.L., in an oval frame, young lady, directed facing right, head turned to front. Large hat, frilled fichu, cloak falling over back of chair; curls over shoulders. Chin lightly supported by right hand, letter held in left; expression thoughtful. Under, *Design'd by J. R. Smith. Engraved by W. Ward Thoughts on Matrimony.*

Take thus much of my counsel, marry not in haste; for she that takes the best of Husbands, puts but on a golden fetter.—Cupids Whirligig.

London publish'd May 25th 1786 : *by J. R. Smith No* 83 = *Oxford Street.* O.D.H. $7\frac{15}{16}$; O.D.W. $6\frac{3}{4}$; H. 10; W. $8\frac{1}{4}$.

I. Before any letters.
II. Title in open letters.
III. As described.

Companion to "Thoughts on a Single Life," designed and engraved by J. R. Smith.

295. THUNDER. H. B. CHALON.

English setter, directed and looking to right, right paw raised, wearing large collar. Open landscape. Curious square tower on hill in centre background. To left, bushes; to right, knoll, trees on upland, river between hills. Under, *Painted by H. B. Chalon, Horse Painter to the Duke and Duchess of York. Engraved by W. Ward. Thunder. An old English Setter bred by Peter Halliday Esqr at Carlton Le Morland in Lincolnshire, dedicated by permission to George Stubbs Esqr by his much obliged humble Servant H B Chalon.* Sub. W. $20\frac{1}{2}$; H. $15\frac{5}{8}$.

296. TOM JONES'S FIRST INTERVIEW WITH MOLLY SEAGRIM. G. MORLAND.

Molly, startled by Tom whilst milking, has upset her pail, the cow looks on with more than bovine intelligence. Tom's right hand is outstretched, the left grasps a stick, his dog is by his side. A tree extends its kindly foliage over the scene. Molly's hat is in foreground, and the cowshed in middle distance. Under, *Designed by George Morland Engraved by William Ward Tom Jones first interview with Molly Seagrim.* H. $12\frac{3}{4}$; W. $9\frac{7}{8}$. The date of the print is Nov. 1, 1786.

297. JOHN HORNE TOOKE. J. R. SMITH.

W.L., lying on sofa bed, facing towards and looking to front, cap, book, lettered *Sanctius*, under left elbow,

canopy over bed with eagle at top, bust of Liberty to left, bookcase to right, at feet, spectacles and case, and a paper inscribed, *third Volume Diversions of Purley*. Under, *Painted by I. R. Smith. Engraved by W Ward Engraver to H R H the Duke of York. John Horne Tooke Born in June* 1736. *Published May* 29, 1811, *by I. R. Smith* 33 *Newman Street Oxford Street London.* H. $25\frac{5}{8}$; Sub. $24\frac{1}{2}$; W. $17\frac{7}{8}$.

I. Before any inscription.

II. With the words "*First Fifty*" in right lower corner.

III. As described.

Born in Newport Street, Westminster, on 25th June 1736, the son of John Horne, poulterer. Entered the Inner Temple in 1756, and would probably have risen to high distinction at the Bar had not his father insisted upon his taking orders. In 1782 he added the name of Tooke to his own, at the request of a friend from whom he had "expectations." It is impossible to give here even the barest outline of his stormy political career. He has been justly characterised by his latest biographer as "by far the shrewdest of the agitators made conspicuous by the Wilkes' controversies. He was a type of the old-fashioned British radical, who represented the solid tradesman's jealousy of the aristocratic patron rather than any democratic principle. He appealed to Magna Charta and the Revolution of 1688, ridiculed the 'rights of man' theorists, and boasted with some plausibility that he was in favour of anything established." Died at Wimbledon on 18th March 1812; buried at Ealing.

298. TRAVELLERS. G. MORLAND.

Open landscape. Fine spreading tree, in shade of which a party rests. To left, a woman, large hat tied under chin, looks down in her lap at an infant she has just fed; a little girl leans against her knee. Figure of man lying under tree; a pony fastened to a branch. To right a man sits on ground cutting food with large knife, a boy eating, and two girls, one standing holding a pitcher. Hat, stick and basket on ground. To left, a dog. Under, *Painted by G. Morland. Engrav'd by W. Ward.*

Travellers. London, Publish'd Feby 1791 *by T. Simpson St Pauls Church Yard.* W. $21\frac{3}{4}$; H. $17\frac{7}{8}$; Sub. $17\frac{3}{8}$.

TRIAL OF QUEEN CATHERINE.

See "Catherine of Arragon," No. 51.

299. THE TRUANTS. Bigg.

Interior of a library. To left, old gentleman seated in high-backed chair, cap, white neckcloth, dressing-gown, left leg bandaged, rests on cushion on stool. Two young boys, curls, large collars, knee-breeches, stand ashamed before him, whilst a man kneels showing fruit evidently taken from the young pilferers. The hat of one is filled with apples. Two other boys lurk near doorway. To right of old gentleman, table with books, pens, etc. Under, *Painted by W. R. Bigg, A. Engrav'd by W. Ward. The Truants. Publish'd May 1st* 1796, *by W. R. Bigg, Gate Street, Lincolns Inn Fields.* W. $23\frac{3}{4}$; H. $18\frac{3}{4}$; Sub. $17\frac{3}{4}$.

300. THE TURNPIKE GATE. G. Morland.

A countryman on horseback, right hand in pocket, about to pay toll to man who waits outside toll-house. Another man sleeps inside. To left, old tree. Dog at horse's heels. Under, *Painted by G. Morland. Engraved by Willm Ward Engraver to H. R. H. the Duke of York. The Turnpike Gate. London, Published June 4th* 1806, *by James Linnell, No* 2, *Streatham Street, Bloomsbury.* W. $23\frac{3}{4}$; H. $18\frac{13}{16}$; Sub. $17\frac{13}{16}$.

301. NICHOLAS VANSITTART. Owen.

Full T.Q.L., sitting, directed towards left, facing towards and looking to front, robes of office, right hand on case on table to left, left arm on that of chair, curtain to right. Under, *Painted by W Owen Esqr R.A.*

Portrait Painter to His R H the Prince Regent Engraved by W Ward A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York. The Right Honble Nicholas Vansittart, Chancellor & Under Treasurer of His Majesty's Exchequer, 1815. H. 19⅞; Sub. 18; W. 13⅞.

I. Before inscription, unfinished, touched.
II. Before inscription.
III. As described.

Born 29th April 1766, the second son of Henry Vansittart, Governor of Bengal. Educated at Christ Church, Oxford. Called to the Bar from Lincoln's Inn, 1791; M.P. for Hastings, 1796; for Old Sarum, 1802-12; and for Harwich, 1812-23. Envoy to Denmark, 1801; Joint Secretary to the Treasury, 1801-4, 1806-7; Chief Secretary for Ireland, 1805; Chancellor of the Exchequer, 1812-23; created Baron Bexley, 1st March 1823; Chancellor of the Duchy of Lancaster and a Cabinet Minister, 1823-28. Died at Footscray Place, Kent, 8th February 1851.

302. VARIETY. G. MORLAND.

(Stipple.)

Young lady, directed to right, head turned, and looking slightly to front, loosely curling hair, large hat, feathers, tied under chin, long light gown, a fan held in left hand; with right hand she points towards a summer-house hidden by trees. To left, through archway, a chaise can be seen. Under, *Painted by G. Moreland Engrav'd by W. Ward Variety.*

Crouded scenes or lonely groves
My fickle mind by turns approves
Come then my Votary's follow me
The charm of life's variety.

London, Publish'd Sepr 4th 1788 *by W. Dickinson, Engraver* 158 *New Bond Street.* H. 12⅞; W. 8 5/16; Sub. H. 11 3/16: W. 7 5/16.

Companion to "Constancy." See No. 69.

303. A VEGETABLE MARKET. J. Ward.

Country cart filled with vegetables, a sack between shafts, from which horse has been unharnessed, large basket of green meats. In the cart countryman bends, offering turnips to woman in cap and shawl, leaning with right arm on cart, in left hand bundle of carrots. To right, donkey bearing filled panniers. Behind it covered waggon, man in it smoking clay pipe. Man offering cauliflowers to woman. To left, distant scene of busy market town; church spire; groups of villagers, etc. Under, *Painted by Jas Ward Painter & Engraver to H. R. H. the Prince of Wales Engraved by Wm Ward A Vegetable Market. London Pub. May* 1. 1803 *by Messrs Wards & Co No* 6, *Newman Street.*

304. VENUS. Kirk.

Young girl, nude, reclining on a bed, curls falling on her neck, right hand caressing head of greyhound, background draped curtains. Under, *Painted by Kirk Engraved by W. Ward Venus Published March* 21, 1812, *by W. Ward*, 24 *Buckingham Place, Fitzroy Square.* W. $11\frac{1}{8}$; H. $8\frac{9}{16}$; Sub. W. $9\frac{9}{19}$; H. $6\frac{3}{8}$.

I. Title in open letters. As described.

II. Letters filled in.

305. A VIEW FROM THE EAST END OF THE BREWERY, CHISWELL STREET. Garrard.

Exterior of brewery. Man leads fine horse out of dray. To left, man, cap, apron, knee-breeches, passes carrying ladder. Middle, distance, a man rolls barrel; to right, group of men talking. In background, dray, men carrying sacks, etc. Under, *Painted by G. Garrard, painter of Horses to his Royal Highness the Prince of Wales, Engraved by W. Ward, A View From The East-End Of The Brewery Chiswell Street London Published Jany* 1.

XXVIII

SHEEP





1792 *by G. Garrard, No* 43 *Little Brittain, & W. Ward Warren Place Kentish Town.* W. 21$\frac{3}{16}$; H. 17$\frac{5}{16}$; Sub. 17$\frac{5}{16}$.

306. VIOLANTE. H. B. Chalon.

Scene in a field. Horse directed to right, jockey mounted, whip in hand. Man in long coat and hat, whip in hand, holds horse's head. Under, *Painted by H. B. Chalon, Animal Painter to their Royal Highnesses the Prince of Wales & Duke & Dutchess of York Engraved by Wm Ward Engraver to H.R.H. the Duke of York Pub. March* 1, 1808, *by Boydell & Co.—No.* 90, *Cheapside, London. Violante, a bay Mare, the property of, & bred by Earl of Grosvenor, was got by John Bull, her dam, own sister to Skyscraper by Highflyer, grandam, Everlasting, by Eclipse, out of Hyæna, by Snap: won at* 3 *Yrs. old, three fifties,* 100 *Gs., & the Octr Oatlands, at Newmarket; at* 4 *Yrs. old The Port Stakes,* 100 *Gs.* 100 *Gs. & the cup at Newmarket, at* 5 *Yrs. old, a class of the Octr Oatlands,* 200 *Gs.* 350 *Gs.* 200 *Gs.* 200 *Gs.* 200 *Gs., &* 80 *Gs. at Newmarket. To the Rt. Honble Earl Grosvenor, this Plate is respectfully Dedicated by His Lordship's obliged Servants Boydell & Co.* W. 23$\frac{1}{2}$; H. 20$\frac{3}{4}$; Sub. 18$\frac{3}{4}$.

307. A VISIT TO THE BOARDING SCHOOL. G. Morland.

Large room. Lady seated, big feather in hat, long hair, muslin gown, shawl on shoulders, gloves. In her lap a small basket of fruit. Beside her is another lady, cap and muslin gown, paper in right hand. Entering at open door a young woman, curls, chatelaine, leading little girl by hand; boy, apple in hand, dances at side of little girl. Two other children look shyly in at door. Peep of country. Under, *A Visit to the Boarding-School. Painted by G. Morland. Engrav'd by W. Ward. London Published Decr* 28, 1789 *by J. R. Smith No* 31 *King Street Covent Garden.* W. 21$\frac{5}{8}$; H. 17$\frac{11}{16}$; Sub. 17$\frac{1}{8}$.

308. A VISIT TO THE CHILD AT NURSE.
G. Morland.

Interior of a bedroom. Lady, velvet hat, feathers, silk cross-over, enters at open door, holding out arms to baby, which looks at her shyly, clinging to woman, who, seated at foot of bed, holds it on her lap. Another child sleeps at edge of bed; also one on floor playing. Little girl with lady, small basket in right hand. Sky and trees can be seen. Under, *A visit to the child at nurse. Painted by G Morland. Engraved by W. Ward London published August 20th* 1788 *by J R Smith No* 31 *Kingstreet Covent Garden.* W. $21\frac{3}{4}$; H. $17\frac{13}{16}$; Sub. $17\frac{5}{16}$.

I. Title in open letters.
II. As described; letters filled in.
III. Date altered to *Decr 28th* 1789.

309. A VISIT TO THE DONKEYS. G. Morland.

Exterior of thatched barn. To right, low wooden shed with food trough. Two donkeys, one lying down, facing half to front; the other, back turned, standing by shed. Child, short curls, bare neck and arms, white dress, leans over wooden stile looking at them. Large tree; sky can be seen. Under, *A Visit to the Donkies Painted by G. Morland. Engraved by Wm Ward. London, Publish'd July 1st* 1803, *by H. Macklin,* 39 *Fleet Street.* H. $14\frac{15}{16}$; W. $17\frac{15}{16}$.

310. A VISIT TO THE GRANDFATHER.
J. R. Smith.

W.L.'s, sitting. Elegant interior. Old gentleman, long curls, white cravat, knee-breeches, buckled shoes, welcomes children brought to him by lady, large hat, cape, muslin apron, trained gown. Draped curtain to right. Under, *Painted by J. R Smith Engraved by W: Ward A Visit to the Grandfather. Publish'd May 14th* 1785 *by*

J R. Smith London 83 *Oxford Street.* H. $21\frac{3}{4}$; Sub. $20\frac{1}{2}$; W. $15\frac{3}{4}$.

I. Without title.
II. As described.
III. Publication line altered to *London publish'd January 12th* 1788—*by J. R Smith: No* 31 *King St: Covent Garden.*

The companion, "Visit to the Grandmother," was painted by Northcote and engraved by J. R. Smith. The picture is in the possession of Sir Charles Tennant.

311. WILLIAM WALKER. CONSTABLE.

H.L., directed towards front, facing and looking towards right, white neckerchief, plain dark coat and waistcoat, coat fastened by one button. Under, *J. Constable A.R.A. pinxt. W Ward A.R.A. Sculpt. Engraver to his Majesty, and to H.R.H. the Duke of York. The Revd. W. Walker, Chaplain to the H. S. of Lincoln's Inn and Rector of Monksilver. Proof.* H. 14; Sub. $9\frac{5}{8}$; W. 10; Sub. 8.

Appointed rector of Monksilver in 1803. Died at Brompton, Middlesex, on 3rd June 1825.

312. JAMES WARD. J. WARD.

H.L., in a square, directed to left, looking to front; head inclined to left, white cravat, dark coat with large bright buttons. H. $14\frac{3}{4}$; Sub. 14; W. $10\frac{1}{8}$; Sub. $8\frac{1}{8}$.

I. Unfinished proof; touched.
II. Finished.
III. Face altered; touched.

Probably a private plate which never had any lettering.

There is another portrait of James Ward, engraved in stipple, also without artists' names. Description as follows: Full H.L., sitting, directed to front, looking to left, hands folded together; facsimile signature below, "James Ward, R.A." H. 7; W. $4\frac{3}{4}$.

313. THE WARRENER. G. Morland.

Open landscape. To left, thatched cottage, lichen-covered porch, latticed casement, in shadow of fine tree. Upon doorstep young woman stands, ribboned cap, hooded cloak, apron, buckled shoes, pail on left arm ; at her side, dog ; behind her, in shadow, old woman nursing sleeping infant. Towards them advances the warrener, slouch hat, smock, gaiters, carrying gun over right shoulder ; in left hand a stick, from which, tied by hind-legs, hang two rabbits. To right, pig-stye, sow and young feeding. Small girl watching them ; man, reclining on ground near cottage, observes the scene. In fore-ground, well, dog lying near. Cow in meadow beyond. Distant church tower. Under, *Painted by G Morland Engraved by Willm Ward, Engraver to H.R.H. the Duke of York The Warriner. London Published Jany 1st* 1806, *by H Morland, No* 10, *Dean Street, Soho* W. $23\frac{5}{8}$; H. $18\frac{3}{4}$; Sub. $17\frac{7}{8}$.

I. As described. Title in open letters.

II. Inscription altered to, *Painted by G. Morland Engraved by Willm Ward, Engraver to H.R.H. the Duke of York. The Warrener. Published, June* 1813, *by R. Lambe*, 96, *Gracechurch Street.* W. 24 ; H. $19\frac{1}{2}$; Sub. W. $23\frac{9}{16}$.

In this state the spelling of the title has been corrected to *Warrener*, and the letters are filled in.

314. WASP, CHILD, AND BILLY. H. B. Chalon.

Open landscape. To right, tiled shed ; white dog lying just inside ; another stands looking keenly to left, paw lifted, tail straight. Wears padlocked collar. Another dog sits near fence, also looking to left, snarling, showing teeth. Young boy looks over fence, right arm thrust through division in wood, holding top hat. Left arm grasps top of post. In foreground, to right, bones,

water pitcher. Under, *W. H. B. Chalon Animal Painter to their RHs the Prince of Wales & the Duke & Duchess of York Engraved by W. Ward Engraver Extraordinary to his HRH the Prince of Wales & Duke of York. London Pubd* 15 *May* 1809 *by Random & Sneath Sporting Gallery* 5, *Hart Strt Bloomsbury Square To Henry Boynton Esqr This Plate of Wasp, Child & Billy, is respectfully dedicated (with Permission) by His most obedient, humble Servants, Random & Sneath. The above Bull Dogs (the property of Henry Boynton Esqr originally of the late Duke of Hamilton's Stud) and the only left of that blood are in such high estimation that Mr B has refused* 120 *Guineas for Billy and* 20 *Guineas for a Whelp before taken from the Bitch. It is asserted that they are the only real Bull in existence and that on their Decease the breed will become extinct.* Sub. W. $23\frac{1}{2}$; H. $17\frac{1}{2}$.

315. THOMAS WATSON. Jackson.

H.L., directed and looking towards front, facing slightly to right, dark wig, close-buttoned coat. Under, *J Jackson Esqr R.A. Pinxt W Ward A.R.A. sculpt Engraver to his Majesty & to H.R.H. the Duke of York. The Revd Thomas Watson. Proof.* Sub. H. $5\frac{3}{4}$; Sub. W. $4\frac{1}{2}$.

I. Before any inscription.
II. As described.

Born at Lauder, Berwickshire, in 1743, the second son of William and Ann Watson. Educated at Edinburgh University. Appointed minister of the English Presbyterian congregation at Whitby in 1769. Died at Whitby on 29th August 1825.

316. ROBERT WEDD.

Attorney-at-Law, of Gerrard Street, Soho, and Kentish Town. Died 26th April 1815. His family history may be seen in Berry's *Pedigrees of Hertfordshire Families*, p. 242. He was George Morland's solicitor and friend.

317. JOHN WESLEY. ROMNEY.

To waist, directed and facing towards right looking to front; long grey hair, bands, black gown. Beneath subject a view of Epworth Church engraved in line. Under, *Painted by G Romney* 1790 *Engraved by W. Ward A.R.A. Mezzotinto Engraver to His Majesty & to H.R.H. the Duke of York The Revd John Wesley A.M. Fellow of Lincoln College, Oxford. Born at Epworth in Lincolnshire June 28th* 1703. *Died in London March 2d* 1791. *Proof.* Inscribed below vignette, *Epworth Church. Drawn by J. Jackson R.A. July 18th* 1825. *Published Augt 1st* 1825, *by the Revd Thos Roberts, Bristol.* H. $14\frac{1}{8}$; Sub. $9\frac{1}{2}$; W. $10\frac{1}{8}$; Sub. 8.

318. WEST WHELDALE. JACKSON.

T.Q.L., sitting, directed facing, and looking towards right, spectacles, bands, black gown, hands on knees, right one holding paper. Under, in centre arms, *Painted by J Jackson Esqr R.A. Engraved by W Ward A.R.A. Engraver to His Majesty & to H.R.H. the Duke of York. To the Inhabitants of Christ Church, Spitalfields, This print of the Revd West Wheldale A.M. Rector of the Parish, is most respectfully dedicated by their Obedient Servant, Peter Fremont. Engraved from an original Picture, placed in the Vestry Room of the Church.* H. 14; Sub. $12\frac{1}{8}$; W. $9\frac{1}{2}$.

I. Before inscription.
II. As described.

Born in 1766 or 1767 at Boston, Lincolnshire. Educated at Manchester Grammar School and at Oxford. Vicar of Frampton, Boston, 1804-11; rector of Christ Church, Spitalfields, 1804, until his death, 25th November 1828.

319. SAMUEL WHITBREAD. BEECHEY.

Full H.L., in a square frame, directed towards left, looking to front, white cravat, plain dark coat. Under, *Painted by W Beechy* [sic] *London Published June 11th*

1797, *by G. Garrard. Engraved by W Ward Samuel Whitbread Esqr.* H. 15; Sub. 13; W. $10\frac{7}{8}$; I.B.H. $11\frac{1}{4}$; W. $8\frac{3}{4}$.

Born at Cardington, Bedfordshire, in 1758, the only son of Samuel Whitbread, an opulent brewer. Educated at Eton, Oxford, and Cambridge. Was engaged in the business of the brewery until the General Election in 1790, when he was elected as a Whig to represent Bedford. Took a prominent part in the debates in the House, attaching himself closely to Fox. Appointed manager at the trial of Lord Melville in 1806 for abuse of his office as Treasurer of the Navy, but failed to substantiate the charges. The result of the trial was recorded by Rowlandson in his cartoon, "The Acquittal, or upsetting the Porter-Pot." Indeed, Whitbread is invariably distinguished by both Rowlandson and Gillray in their cartoons by a porter-pot or some reference to "Whitbread's Entire." Despondency, due to the belief that his public life was extinct, and the anxieties connected with his chairmanship of Drury Lane Theatre, induced brain disease. He died by his own hand at his town house, 35 Dover Street, 6th July 1815.

320. SAMUEL CHARLES WHITBREAD.

PICKERSGILL.

H.L., directed and facing slightly to right, looking to front, white cravat, coat buttoned, curtain in background. Under, *Painted by H. W. Pickersgill. Engraved by W Ward Engraver to His Majesty & to His R.H. the Duke of York. Samuel Charles Whitbread Esqr M.P. Published June* 27 1820 *by W Ward* 8 *Winchester Row Paddington.* H. 14; Sub. 12; W. $9\frac{7}{8}$.

Born in 1796. Younger son of the foregoing. Of Cardington and Southill, Biggleswade, Bedfordshire. M.P. for Middlesex, 1820 and 1826. Died on 27th May 1879.

321. CHARLES WHITE. ALLEN.

H.L., directed and looking towards front, facing slightly to right, white cravat, dark coat, left elbow on table to right, jars with anatomical preparations behind. Under, *Painted by J. Allen. Engraved by Willm Ward*

Engraver Extraordinary to H.R.H. the Prince of Wales and the Duke of York. Charles White Esqr. Published Novr 1st 1809 by J Allen 37 Newman Street. H. 18; Sub. 13⅛; W. 14; Sub. 11.

I. Before inscription.
II. As described.

Born at Manchester on 4th October 1728, the only son of Thomas White, a physician. Studied medicine under his father's tuition and subsequently in London. Returned to Manchester, and became in 1752 one of the founders of the Manchester Infirmary, in which hospital he gave his services as surgeon for thirty-eight years. He also helped to found in 1790 the Manchester Lying-in Hospital, now St. Mary's Hospital, and was consulting surgeon there for twenty-one years. He died at his country house at Sale, Cheshire, on 13th February 1813. De Quincey in his *Autobiography* styles him "the most eminent surgeon by much in the north of England."

322. THE WIDOW'S TALE. J. R. Smith.

W.L.'s, two ladies sitting at table, conversing, the one to right in morning walking dress, in background girl turning from piano. Under, *Painted by J. R. Smith Engrav'd by W Ward. The Widow's Tale. London. Pub June 2 1789 by I R Smith King Street Covt Garden.* H. 21¾; Sub. 20¼; W. 15¾.

I. Title in open letters.
II. As described.

323. DAVID WILKIE. Geddes.

W.L., in flowered gown and slippers, standing leaning on back of arm-chair, looking to front. Under, *Painted by Andrew Geddes. Engraved by Wm Ward A R A Engraver to H R H the Prince Regent & the Duke of York David Wilkie R A From the Original Picture in the Possession of Alexander Oswald Esqr to whom this print is most respectfully dedicated by his very Obedient humble servant Andrew Geddes. Pub Oct 14 1818 by Colnaghi & Co*

Cockspur Street London, Francis Cameron Bank Street & Adam Elder Greenside Place Edinburgh Printed by Lane. H. 27½; Sub. 26; W. 18⅝.

I. Before any inscription.
II. As described.

Born at Cults, Fifeshire, 18th November 1785, the third son of David Wilkie, minister of that parish. Studied under John Graham at Edinburgh and at the Royal Academy. A.R.A. 1809. R.A. 1811. Appointed Painter in Ordinary, 1830. Knighted, 1836. Died suddenly on 1st June 1841, shortly after leaving Gibraltar, and was buried at sea.

324. WILLIAM WILLIAMS. Pickersgill.

W.L., sitting, directed to front, facing and looking towards left; plain dark dress, dark stockings, masonic regalia; arms resting on arms of chair; table to left, on which are books and papers, two large volumes leaning against chair on right, fluted pillar in background to left, curtain to right. Under, *Painted by H. W. Pickersgill Engraved by W. Ward A.R.A. Engraver to his Majesty & to H.R.H. the Duke of York. Portrait of William Williams Esqre M.P. As Provincial Grand Master for the County of Dorset, from the Picture painted for the Brethren of the All Souls Lodge at Weymouth. Proof.* H. 27⅞; Sub. 25¾; W. 17⅞; Sub. 16⅞.

Youngest son of Robert Williams, M.P., of Moor Park, Herts, and of Bridehead, Dorset. M.P. for the united boroughs of Weymouth and Melcombe Regis, 1818-26. Died 8th February 1839, aged 64.

325. FRANCIS WILLIS. Sass.

H.L., directed, facing, and looking towards right, frill, dark vest and coat, left hand on arm of seat. Under, *Painted by Henry Sass. Engraved by Wm Ward Engraver to their R.H. the Prince Regent & Duke of York. Francis Willis Esqr. Gretford, Lincolnshire, well known for his great range of Knowledge in Mechanics. Pubd May 15 1813 at*

No 1 *King Street Holborn.* H. 11 ; Sub. $8\frac{1}{2}$; W. 9 ; Sub. $8\frac{1}{8}$.

I. Before inscription.
II. As described.

326. SIR ROBERT THOMAS WILSON.

PICKERSGILL.

T.Q.L., standing, directed to front, facing and looking towards right, uniform, stars, medals, right hand holding gloves, left elbow on mouth of cannon. Under, *Painted by H. W. Pickersgill, Engraved by Wm Ward, A.R.A. Engraver to their R H the Prince Regent & the Duke of York Sir Robert Thomas Wilson M.P. for Southwark* 1818 *Pub. Octr* 29, 1819, *by W Ward* 57 *Warren Street, Fitzroy Square.* H. 20 ; Sub. 18 ; W. $13\frac{7}{8}$.

I. Before any inscription.
II. Inscription in open letters.
III. As described.

Born in Great Russell Street, Bloomsbury, London, 17th August 1777, the third son of the portrait painter Benjamin Wilson. Entered the army as a cornet of the 15th Light Dragoons, 1794. Had the rank of knight-bachelor and the appellation "Sir" from having obtained a royal license to accept the order of Maria Theresa (conferred in 1801) previous to the regulation of 1812. After much brilliant service on the Continent and in Egypt he became Major-General in 1813, and was elected M.P. for Southwark in 1818, 1826, and 1830. Dismissed from the army 15th September 1821 for interposing between the military and the mob at Queen Caroline's funeral, but reinstated with the rank of Lieutenant-General 22nd July 1830. Appointed Colonel of the 15th Hussars 29th December 1835 ; promoted to be General 23rd November 1841 ; and in 1842 was appointed Governor and Commander-in-Chief at Gibraltar. Died suddenly 9th May 1849 at Marshall Thompson's Hotel, Oxford Street, London.

327. THOMAS WILSON. ALLEN.

Full H.L., directed slightly to left, looking to front, wig, spectacles, bands, and black gown, right hand on

book, pillar and curtain in background. Under, *Painted by J Allen Engraved by Willim Ward Engraver Extraordinary to H R H the Prince of Wales & to the Duke of York. The Revd Thos Wilson, B.D. Master of the Free Grammar School of Clitheroe. London Published Septr 12th 1810 by J Allen 24 Buckingham Place, Fitzroy Square.* H. 18; Sub. $13\frac{1}{8}$; W. 14; Sub. 11.

I. Unfinished and before inscription; touched.

II. With publication line "*Published by Vittore Zanetti Repository of Arts, Manchester*"; to right "*Proof.*"

III. As described.

Born on 3rd December 1747 at Priest Hutton, in the parish of Warton, near Lancaster, the son of William and Isabella Wilson. Educated at Sedbergh School. Took holy orders, and in 1773 appointed headmaster of Slaidburn Grammar School. Master of Clitheroe Grammar School and incumbent of Clitheroe, 30th June 1775. Entered himself of Trinity College, Cambridge, in 1779; took the B.D. degree in 1794. Incumbent of Downham, 1802; rector of Claughton, near Lancaster, 1807. Died at Clitheroe on 3rd March 1813. Author of an *Archæological Dictionary* (1783), which he dedicated to Dr. Johnson.

328. THE WINDSOR CASTLE PACKET.

Drummond.

Desperate fight on board the *Jeune Richard.* Under, *Painted by S. Drummond A.R.A. Engraved by Willm Ward Engraver Extraordinary to H R H the Prince of Wales and the Duke of York* Open letters, *The Windsor Castle Packet of 150 Tons & 28 Men, Commanded by Captn Rogers Capturing the Jeune Richard of 250 Tons & 93 Men Dedicated by permission to the Rt Honble Thomas Earl of Chichester, & the Rt Honble John Earl of Sandwich, His Majesty's Post Masters General By their most devoted humble Servt Saml Drummond Published June 21 1809, by S. Drummond Church Street Soho.* Sub. H. $25\frac{1}{4}$; W. $18\frac{3}{4}$; H. $27\frac{7}{16}$.

I. Before any letters.

II. As described.

329. WINTER. G. MORLAND.

(Stipple.)

One of a set of "Four Seasons" published by J. Prattent, 1st March 1788. See Nos. 16, 274, 282.

330. WILLIAM HYDE WOLLASTON. JACKSON.

Nearly whole length, in square border, sitting, directed and facing towards left, looking to front, white cravat, coat buttoned, hands crossed on lap, right one holding glasses and left paper, table with papers to right, curtain behind. Under, *Painted by J Jackson Esqre R.A. Engraved by Wm Ward A.R.A. Engraver to his Majesty & to H.R.H. the Duke of York. Willm H Wollaston, M.D., V.P.R.S.* 1824. H. 18; Sub. $15\frac{1}{2}$; W. $11\frac{7}{8}$; I.B.H. $13\frac{3}{4}$; W. $10\frac{1}{8}$.

I. Before any inscription.
II. On India paper, with artists' names only.
III. As described.

Born at East Dereham, Norfolk, on 6th August 1766, the third son of Francis Wollaston, then rector and vicar of the parish. Educated at Charterhouse, London, and at Caius College, Cambridge. Graduated M.D. in 1793 and practised as a physician, but retired in 1800 and took to chemical research. Within six years he had discovered a process for making platinum malleable, which brought him in a fortune of about £30,000. He also invented the camera lucida (patented 1807), and established the principle that "galvanic" and "frictional" electricity are of the same nature. Died 22nd December 1828 at his house, No. 1 Dorset Street; buried at Chislehurst. Transferred to Geological Society £1000 Consols, which formed "the Wollaston fund," and to the Royal Society £2000 Consols to form the "Donation Fund."

EDWARD WOLLEY (afterwards COPLEY).

See "Edward Copley," No. 73.

XXX

WOODMAN AND GIPSIES



331. THE WOODCUTTER. G. MORLAND.

Open landscape. To left a large oak tree ; a man holds down a dead branch with his left hand, while with the right he cuts it with a large knife. Close to him a donkey, bridled, lying down, with a girl upon its back, ragged clothes, cloak thrown back, and a cudgel in her left hand. In foreground, to right, a spaniel is sleeping, two baskets, one filled with clothes, and a small clay water jug. Background a bonfire, sticks forming a tripod, and two men, one sitting with his back turned, the other standing, turned to left. Under, *G. Moreland Pinxt The Woodcutter. Published Feby* 1, 1792, *by D. Orme & Co No* 14, *Old Bond St E. Walker No* 7 *Cornhill & T. E. Tomkins No* 49, *Bond St London* Sub. W. 22 ; H. $17\frac{1}{2}$.

332. CARDINAL XIMENES. R. WESTALL.

Scene, balcony of palace. Cardinal, robes, hat, flowing beard, directed facing front, head turned to right, towards group of three men ; hands extended demonstratively to left, where, below in courtyard, troops are arrayed ; captain on white horse to front. To right, Spanish noble, plumed hat, slashed breeches, looks to Cardinal, right arm extended deprecatingly, fur-bordered mantle falling over it ; left hand on sword hilt. Another nobleman, similar costume, right hand on sword, menacing expression. Head and shoulders of a third can be seen standing behind the other two. Background, marble pillar ; heavily draped curtain ; beyond, river, mountains, tempestuous sky. Under, *Painted by R. Westall. Engraved by W. Ward. Cardinal Ximenes answering the Grandees, of Spain, who questioned his authority. Le Cardinal Ximenes repondant aux Grands, d'Espagne, qui revoquoient en doute Son autorite. See Robertsons History of the Emperor Charles the 5th, London Published Mar.* 14, 1792 *by J. R Smith No* 31, *King Street, Covent Garden.* W. $25\frac{3}{4}$; Sub. $23\frac{5}{8}$; Sub. H. $18\frac{13}{16}$.

333. WILLIAM YATES. Allen.

T.Q.L., standing, looking to front, white cravat, plain dark coat fastened at top with one button, light vest, right hand on open MS. book on desk on table to left, thumb and forefinger extended, letter with broken seal lying near, left arm by side, draped curtain behind, column to right. Under, *Painted by W. Allen, & Engraved by W. Ward A.R.A. Engraver to His Majesty & to H.R.H. the Duke of York. William Yates Esqr. London, Published March* 1, 1822, *by Colnaghi & Co. Cockspur Street.* H. $19\frac{1}{4}$; Sub. $17\frac{3}{4}$; W. 14.

I. Before any inscription; unfinished.
II. As described.

Of Stony-Knolls, Broughton, near Manchester. There he brought together a goodly collection of books, manuscripts, and pictures. In 1813 he printed for private circulation fifty copies of a translation from a Latin MS. in his possession called *The Lamentable Vision of the Devoted Hermit* (ascribed to St. Bernard); it had been previously rendered into verse by William Crashawe. His house and collections were sold in August 1829.

334. THE YOUNG CORSICAN CONVINCED BY GENERAL PAOLI OF THE NECESSITY OF HIS UNCLE'S DEATH. R. Westall.

Audience chamber facing gardens. General Paoli seated to right, directed and looking to left, wig, cloak unfastened, knee-breeches, white hose, sword, hands emphasising his address to the young Corsican, who stands, head averted, right hand to breast. Behind him a young girl, veil over head, right hand holding muslin apron, breviary round neck. Under, *Painted by R Westall Engraved by W Ward The Young Corsican, convinced by General Paoli of the necessity of his Uncle's death See Boswell's account of Corsica Le jeune Corso convaincu par le General Paoli de la necessité de la mort de son Oncle Voyez la narration de Corsi par Boswell London, Published Octr*

6 1791 *by J. R. Smith King Street, Covent Garden.* W. $25\frac{15}{16}$; H. $22\frac{15}{16}$; Sub. W. $23\frac{7}{8}$; H. $18\frac{7}{8}$.

335. A YOUNG LADY ENCOURAGING THE LOW COMEDIAN. NORTHCOTE.

Under a large tree sits a little beggar, a monkey on his shoulder; boy holds chain in his left hand, with right he holds out his hat, into which charming girl drops a coin. She wears large hat and feather, muslin gown and ribbons. A child clings timidly to her. Under, *Painted by T Northcote Engraved by W. Ward. A Young Lady Encouraging the low Comedian.* 1787.

336. A YOUNG LADY AND HER THREE BROTHERS. COPLEY.

Interior of fine apartment. A young lady wearing curls, a large hat with feathers, low-necked bodice, long flowing muslin draperies, stands near an open window, a book of music in her left hand. The eldest boy, in knee-breeches and tailed coat, stretches across trying to upset with his cane a house of cards his little brothers have built. One of them endeavours to prevent him, and the other, lying on the ground, lifts up cards in his left hand. Through the window a delicate landscape can be seen. Under, *Painted by J. S. Copley, R.A. Engraved by William Ward. A Young Lady and her Three Brothers. London: Published 1st August* 1788, *by R. Wilkinson, No* 58, *Cornhill.* Sub. W. $23\frac{3}{4}$; H. $19\frac{7}{8}$.

List of Plates by WILLIAM WARD, A.R.A., *found in Contemporary Catalogues, but not personally seen or verified.*

BARBAROSSA (A RACEHORSE). *After H. B. Chalon.*

THE BLYTH COMET OX. *After T. Weaver.*

FRANCIS BUCKLE (A JOCKEY).

THE EARL OF CHESTERFIELD'S STATE CARRIAGE. *After H. B. Chalon.*

DIAMOND (A RACEHORSE). *After B. Marshall.*

MOREL, WITH JOCKEY AND TRAINER. *After (?) H. B. Chalon.*

I. Before any letters.

PAVILION (A RACEHORSE). *After H. B. Chalon.*

I. Before any letters.
II. Open letters.

ROSETTE. *After Frankland.*

Mezzotint, dated 1803.

THOMAS ROUNDING. *After A. Cooper.*

Mezzotint.

SELIM (A RACEHORSE). *After H. B. Chalon.*

SMOLENSKO (A RACEHORSE). *After Sartorius.*

TWO OF HIS MAJESTY'S STATE HORSES. *After H. B. Chalon.*

THOMAS WARING. *After A. Cooper.*

ADDENDUM

1. PRINCESS AMELIA. Ramberg.

(Stipple.)

With a bird, in oval. Cut ($10\frac{7}{8}$ by $8\frac{3}{4}$).

Born 1783; died 1810. Youngest daughter and last of the fifteen children of George III.

2. (A GENTLEMAN).

Short H.L., directed to left, facing and looking to front, own hair, white cravat, plain black dress. H. $8\frac{3}{4}$; Sub. $3\frac{1}{4}$; W. $5\frac{3}{4}$; Sub. $2\frac{3}{4}$.

Without inscription. British Museum.

3. MEDITATION. Reynolds.

Nearly W.L., a girl sitting, directed in profile to left, leaning slightly forward with right cheek on hand, left hand within sash at waist, braided tress falling over left shoulder. H. $9\frac{1}{2}$; Sub. $7\frac{7}{8}$; W. $7\frac{1}{8}$; Sub. $6\frac{1}{8}$.

I. Before inscription.

II. Inscribed: *Painted by Sir Joshua Reynolds Engraved on Steel by W Ward A.R.A. Meditation From a Picture in the posſeſsion of M. M Zachary Esqr Plate* 6. *of Gems of Art Published Decr* 1. 1823 *by W. B Cooke* 9 *Soho Square London.*

Similar, the reverse way, to engraving in mixed manner by R. Lane, called "Contemplation," but without the background of rock and landscape.

WILLIAM WARD'S EXHIBITS AT THE ROYAL ACADEMY 1785–1826

10 Well Street, Oxford Street

1785. 523. A Lady.

19 Winchester Row, Paddington

1795. 353. A Lady.
1796. 423. „
462. „

Delancey Place, Camden Town

1798. 661. A Lady.
668. „
707. „

8 Southampton Row, Paddington

1803. 297. Tuition.
1804. 300. The Favourite Cat.
327. Going to Bed.
1809. 367. Miss Noyes.
1813. 582. Mr. Evans of the Chapel Royal.
1814. 408. Eurydice hurried back to the Infernal Regions. After Thomson.
1816. 406. N. Vansittart. After Owen.
428. Prince Regent. After Phillips.
812. Marquess of Buckingham. After Jackson.
1818. 594. Patrick Brydone, F.R.S. After Geddes.
1819. 489. D. Wilkie, R.A. After Geddes.
495. W. Smith, Esq. After Jackson.

4 Winchester Row, Paddington

1820. 457. Mrs. Braddyll, from a picture by her son. After Braddyll.
1821. 596. W. Williams, Esq., M.P. After Pickersgill.

1822. 417. Gentleman. After Stewardson.
418. General Sir R. Brownrigg. After Jackson.
1823. 483. W. Foster Pigott. After Beechey.
1824. 818. Lord Dundas. After Jackson.
819. Rev. William Rawes. After Jackson.

12 Mornington Crescent

1825. 426. D. Sykes, Esq., M.P. After Jackson.
429. Hon. B. Bouverie, M.P. „
1826. 417. Daniel Jarvis, Esq. „

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Last Litter, The	do.	do.
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Pleasures of Retirement, The	do.	do.
Pledge of Love, The	do.	do.
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Shepherd's Boy, The	do.	do.
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